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The Home Dressmakers Guide

by

Juditha Blackburn

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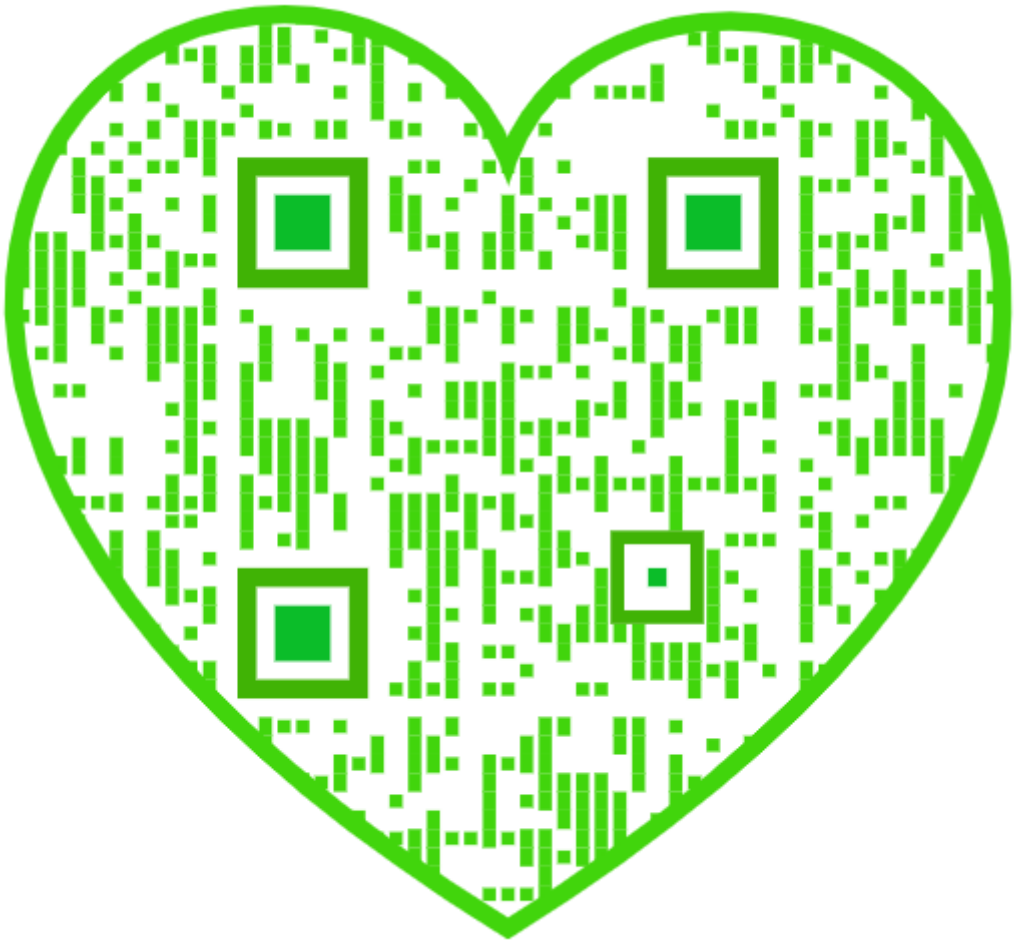

THE
Home Dressmakers' Guide

Containing knowledge found to be of inestimable value during a lifetime of experience in Dressmaking and Tailoring, condensed, and given in a concise, practical way, that is comprehensive, simple and accurate.

Written in answer to the pleas from thousands of women for a book containing the Course in Dressmaking and Tailoring as given in twelve lessons, and with the diagrams and illustrations used throughout this four weeks' course.

By JUDITHA BLACKBURN

"The Right Way Is Always the Easy Way"

(Publisher's Note: This course has been given in many large cities and attended by thousands of women among whom were Educators, Teachers of Home Economics, Professional Dressmakers, Home-Sewers and Students).

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CHAPTER 1

STITCHES

How often I have heard women say: "I would give a great deal to be able to sew nicely." And yet the ability to sew neatly, giving a workmanlike appearance to all seams, is not a gift but the result of painstaking effort.

Any woman, young or old, may possess this accomplishment if she will faithfully persist in her endeavor to sew evenly and neatly and not be satisfied with stitches taken in a haphazard manner.

The appearance of the finished garment depends much upon the kind of stitches put into it. AMONG the first and essential things the home dressmaker should become familiar with, upon taking up the actual work of dressmaking are the common stitches and seams; what they are termed and how they serve. Some of the most important ones follow:

Bastings

Bastings are temporary stitches put in to hold the fabric together until the finishing stitches can be made. Often in a vain attempt to save time, the home-sewer will substitute pins for bastings, or run up the seams upon the sewing machine doing away entirely with any attempt at basting. This always results in loss of time in the end and invariably proves that "haste makes waste."

Even Bastings

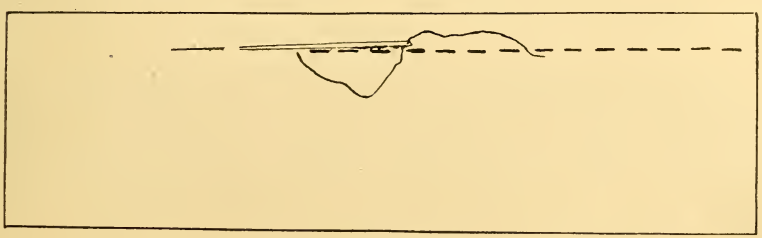


DIAGRAM 1

Even Bastings, are longer than the running stitch, but are taken in the same manner. *(See Diagram 1.)* Do not take too long a stitch, if you do it is likely to slip and shove before the presser foot of your machine, causing endless difficulty. The even basting is the first stitch used in the construction of all garments and is used in all seams that are to be sewed with the sewing machine.

Uneven Bastings

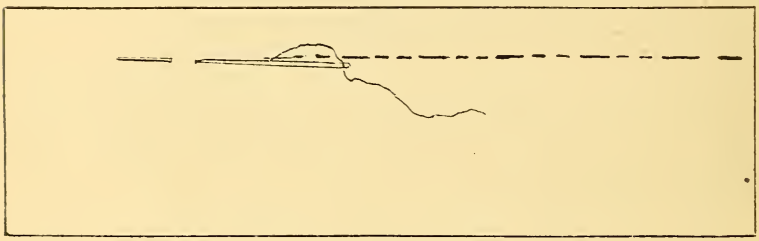


DIAGRAM 2

Uneven bastings are made by taking two small stitches and one long one. *(See Diagram 2.)* The uneven basting is used when basting two pieces of cloth together, to hold them in place while working on the garment.

Diagonal Basting

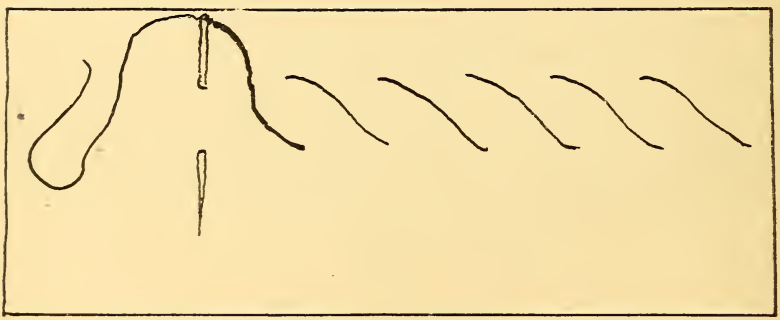


DIAGRAM 3

Diagonal basting is always used when basting cloth on to the lining or canvass. The stitches are taken crosswise with the point of the needle toward you. You may work from the right to the left or from the left to the right, which ever is the most convenient. These stitches may be taken any size according to where they are being used. *(See Diagram 3).*

Running Stitch

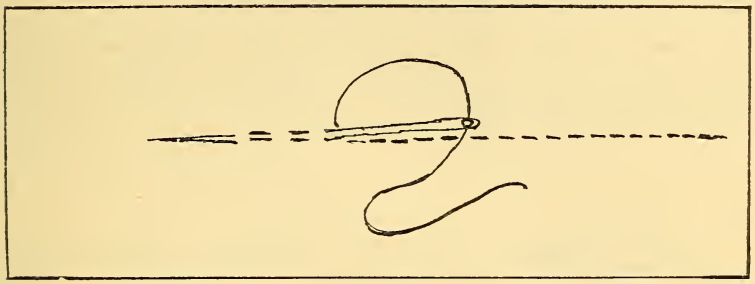


DIAGRAM 4

Running stitches are a succession of small stitches, the stitches and spaces in between being of equal length. *(See Diagram 4.)*

Overcasting

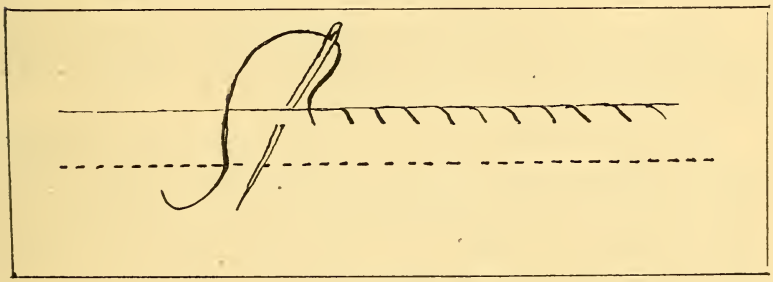


DIAGRAM 5

Overcasting is used to finish the raw edges of a seam if you are not going to bind it. Starting at the right hand end of the cloth, work toward the left, smoothing the threads of the material down with the left thumb and finger. Overcast by taking one stitch at a time, being careful not to draw the stitches too tight. *(See Diagram 5.)*

Tailor Tacks or Trace Threads

Tailor tacks or trace threads must be used if any garment is to be put together accurately. Having chalked a design upon one side of the folded cloth, tailor tacks, or trace threads will mark both sides alike. You may also lay your pattern on the two thicknesses of cloth and follow the design marked upon the pattern taking the tailor tacks

through the paper and double cloth and thus marking both sides of the garment perfectly alike. Where two parts of a garment are to be joined together both should be plainly marked with tailor tacks. Pockets, yokes, plaits, waist-line, and hip line should be outlined in this way. Where the hem is to be turned and wherever a mark for a guide is needed these tailor tacks should be employed.

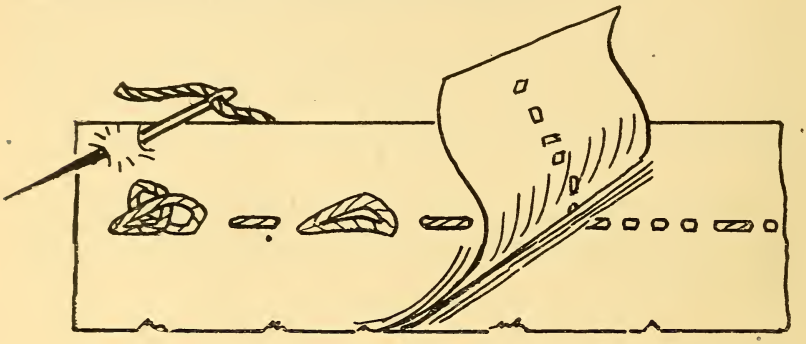


DIAGRAM 6

Using a double basting thread, proceed to baste through both thicknesses of cloth, alternating with one long stitch and two short ones. *(See Diagram 6.)*

The long stitches may be an inch long and sufficiently loose to permit of a pencil or finger being slipped under them. Now cut through the middle of the long stitch, and separating the cloth slightly, clip the small stitches between the two pieces of cloth. You may now remove the paper pattern without tearing it and opening the cloth, you will find both sides marked alike.

Back Stitch

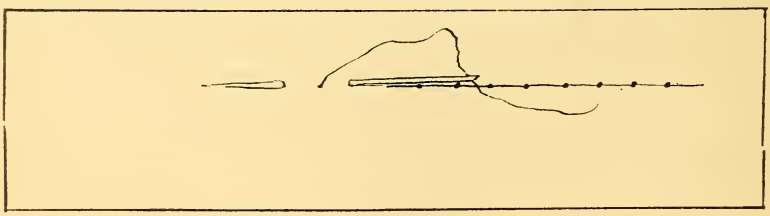


DIAGRAM 7

The back stitch is used when making garments by hand. Seams sewed with a back stitch will be firmer and stronger and can be made to look like sewing machine stitching. *(See Diagram 7.)*

Knot your thread and bring your needle through from the under side of the cloth. Then take the stitch by putting the point of the needle in above the first hole and bringing it out below the first hole, thus bringing the first hole in the middle of the stitch. *(See Diagram 7.)*

Take each succeeding stitch back by putting the needle through the next to the last hole made and bringing it out below the last hole made by the needle. Take a small uniform stitch.

Slip Stitch or Blind Stitch

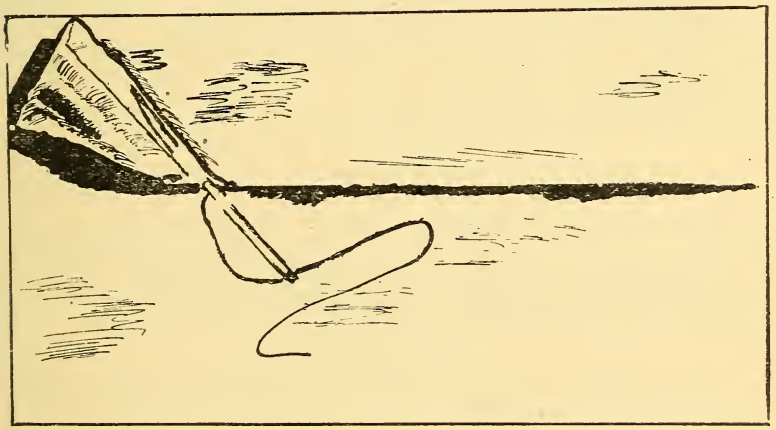


DIAGRAM 8

The slip stitch is used when hemming or sewing on facing or at any other part of the garment where stitches are to be made invisible. Knot the thread and bring the needle out from the crease of the fold of the hem, thus hiding the knot in the fold. Just catch a thread on the body of the cloth with the needle and run the needle back into the fold of the hem again hiding a long stitch in the crease of the fold and again bringing the needle out from the fold of the hem and just catching a thread of the body of the cloth. When the hem is pressed down the stitches are invisible. *(See Diagram 8.)*

When sewing on sheer material the best results are obtained by using a fine needle and, splitting the thread, use one strand only; When this is done the stitches are more easily made invisible.

Hemming Stitch

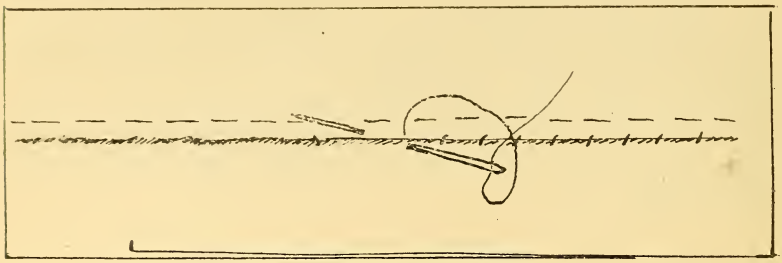


DIAGRAM 9

Diagram 9 shows a common hemming stitch. This stitch is used on any hem.

Tacking Stitch

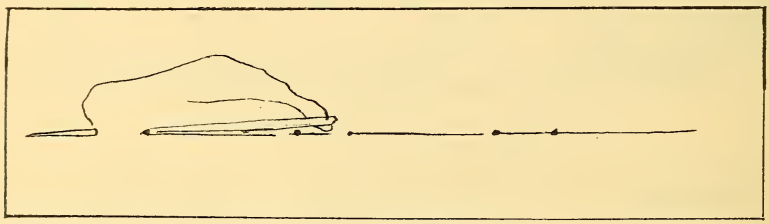


DIAGRAM 10

The tacking stitch is used when putting the lining into the jacket or at any part of a garment where the cloth is just tacked together and not sewed firmly. The tacking stitch is a back stitch and a long stitch or two or three back stitches, one on top of the other, and then a long stitch. This makes a stronger tack. *(See Diagram 10.)*

Cross Stitch

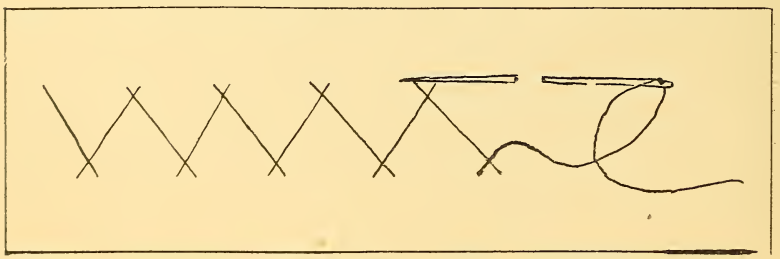


DIAGRAM 11

The cross stitch is used in many places in the making and finishing of garments. It is used to finish seams and

hems. It is also used in sewing the under collar on to the jacket. Begin at the left hand end of the seam and work from left to right. With the needle pointing to the left, *(See Diagram 11,)* take a short stitch at the top of the seam. Bring the needle down and toward the right and take another short stitch like the one taken at the top. This gives a long slanting, or diagonal stitch, between the two short stitches. Remembering to keep the needle pointing to the left, bring the needle up to the top of the seam and toward the right causing the second long diagonal stitch to cross the first, and take another short stitch. Working from left to right with the needle pointing toward the left you will have no difficulty with the cross stitch.

Chain Stitch

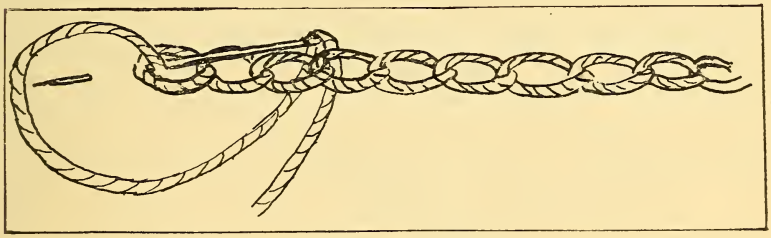


DIAGRAM 12

The chain stitch can be used to finish hems or seams and is always used when sewing on the right side of the cloth. It is also used in making pretty designs on belts, collars or the yokes of blouses. In making the chain stitch work from right to left. Knot the thread and bring the needle through from the wrong side of the cloth at the right hand end of the seam. Next form a loop with the thread *(See Diagram 12)* and take your stitch in the middle of the loop. Forming a second loop with the thread take the second stitch in the middle of the last loop at the same time forming a third loop. Continue to make stitches, each time throwing the thread in a loop and placing the needle back each time in the middle of the last loop stitch. Do not pull the thread tight as it will not make a nice looking chain if you do.

SEAMS

Binding Seams

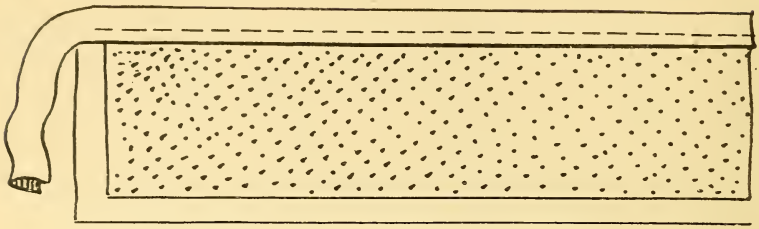


DIAGRAM 13

It is very necessary to bind seams if you are to have a well finished garment. When seams are not bound they should be overcast. If you are going to use the straight ribbon binding you will find it much easier to sew on if you will fold it in the centre and crease it with a warm flat iron; it will also be easier to get the centre of the ribbon on the edge of the seam. It is better to sew the straight ribbon binding on by hand using a small running stitch and sewing it on from the right side of the seam. A bias binding may be sewed on with the sewing machine. *(See Diagram 13.)*

French Seams

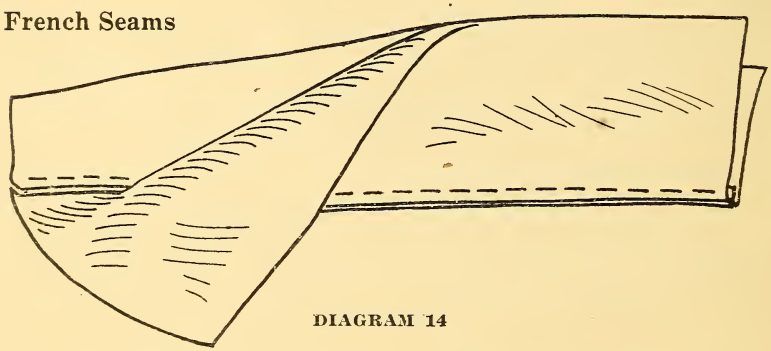


DIAGRAM 14

French seams are used when making garments out of any sheer material such as crepes or voiles, and at any part of the garment where the seam can be seen through the material. French seams are desirable in blouses, dresses, childrens' clothes and lingerie—such as camisoles, combinations and gowns.

First sew the seam on the right side of the garment by hand, using a small running stitch. Do not sew on the exact seam line using the full depth of the seam allowance but sew outside of the seam line. Next trim the seam off close to the stitching and turn the seam to the wrong side

of the garment. Then baste carefully on the exact seam line hiding the trimmed raw edges in the seam. *(See Diagram 14.)* Now sew the seam on the sewing machine. If the machine tension is tight and you are sewing on net or other thin material lay a piece of paper under the seam and sew through it, afterwards removing the paper.

French Felled Seam

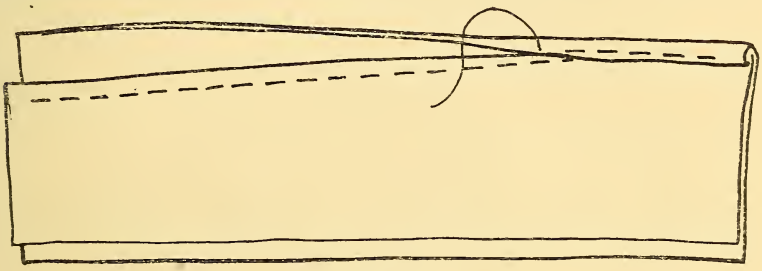


DIAGRAM 15

Sew the seam on the wrong side of the garment the full depth of the seam allowance using a small running stitch. Then trim off one side of the seam close to the stitching. If there is a bias and a straight side to the seam trim off the bias side. Next fold the remaining side of the seam over the one that has been trimmed off and sew it on the sewing machine. From one side it will look like a binding and from the other side the stitches only will show. This makes a nice finish for a seam. *(See Diagram 15.)*

Flat Felled Seam

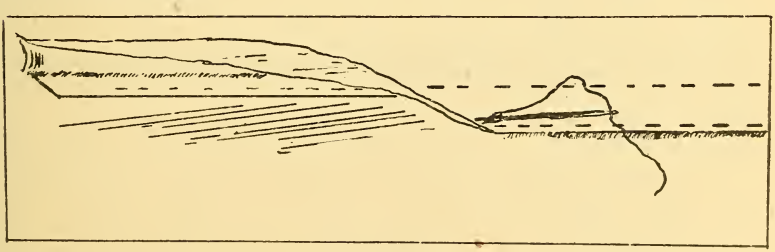


DIAGRAM 16

Sew just a common seam on the wrong side of the garment with the sewing machine, sewing on the exact seam line. Then trim off one side of the seam close to the stitching and turn the remaining edge of the seam in as you would for a hem, covering the stitching and trimmed edge. Press this down flat on the body of the garment and stitch right through with the sewing machine. This may be hemmed down by hand. *(See Diagram 16.)*

Single Welt Seam

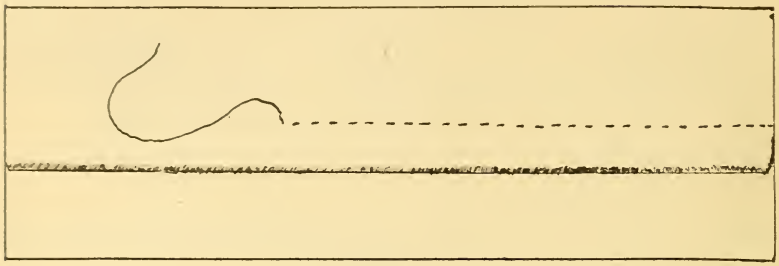


DIAGRAM 17

Sew a common seam on the wrong side of the garment with the sewing machine, sewing on the exact seam line. Press the seam flat on the wrong side of the garment using the entire seam allowance and baste it down carefully. Then turning the garment right side up put in one row of sewing machine stitching. This seam may be finished any desired width according to the prevailing style. *(See Diagram 17.)*

Double Welt Seam

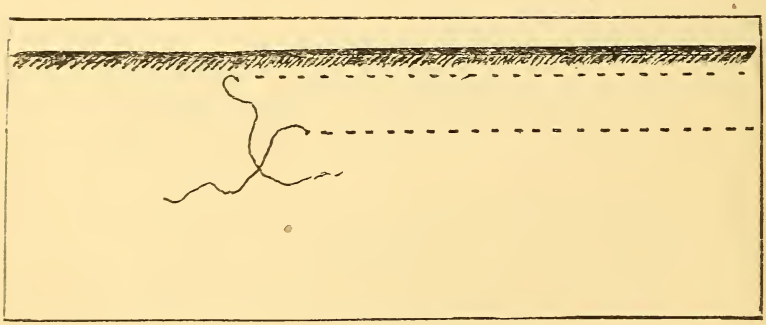


DIAGRAM 18

Proceed in the same way as for the single welt seam putting two rows of sewing machine stitching on the right side of the garment. *(See Diagram 18.)*

Slot Seam

A slot seam is made by laying the two edges of the cloth together with the seams turned under reinforced beneath with another strip of cloth as shown in *Diagram 19.*

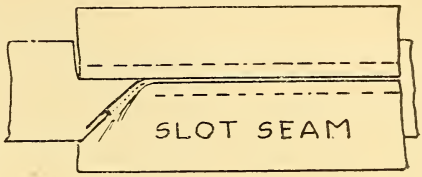


DIAGRAM 19

Smocking

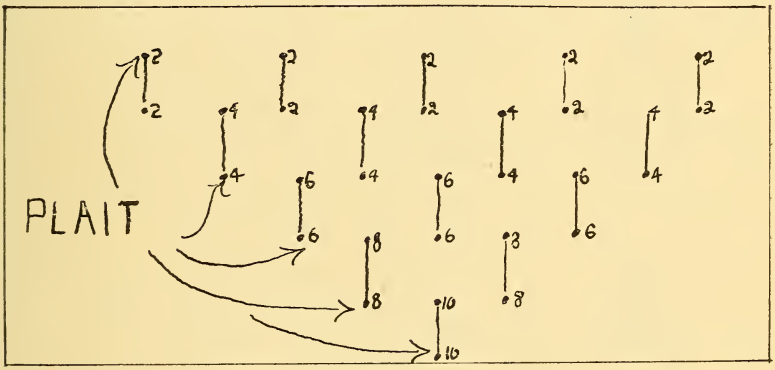


DIAGRAM 20

First decide on the design and determine the amount of fullness to be held in. Next mark with small dots, one-half inch apart, the depth of the tucks desired to hold in the fullness. *(See Diagram 20.)* Then placing the first two tucks together, sew them at the dots. Sew the first dots together taking two or three stitches to form a knot. Then slip the needle under on the wrong side of the cloth and skipping one dot join the tucks together at the third dot. Continue to sew at every other dot until the full length of the design is finished. Then bring up another tuck and sew it to the last tuck only and at the dots that were skipped. Place one tuck after another sewing only to the last one and at every other dot until the design is completed. *(See Diagram 21.)*

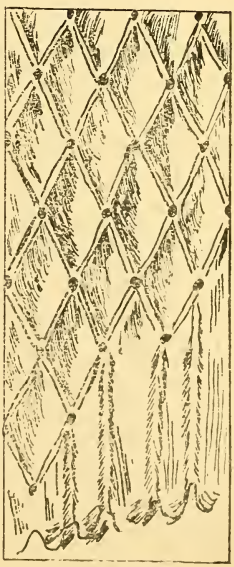


DIAGRAM 21

Arrow Head

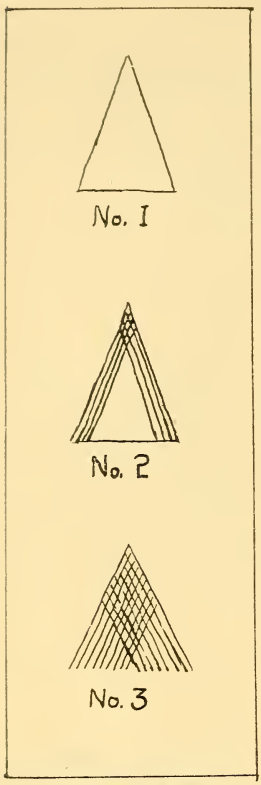


DIAGRAM 22

ARROWHEADS are used considerably for trimming, finishing plaits, darts, ends of pockets and at many other places. They are made in the following way: First outline the size desired with the button hole twist or the embroidery silk you are going to use. This outline in the form of a triangle may be one-half inch wide at the base and one inch long at the sides. *(See Diagram 22, No. 1.)* Now bring the needle through from the wrong side of the cloth at the lower right hand corner and bring it up to the point and put it through to the wrong side again just at the left of the point of the triangle. Bring the needle through from the wrong side of the cloth just at the right of the point of the triangle and put it through to the wrong side again at the lower left hand corner of the outline. Continue in this manner until the outline is all filled in leaving only the two lower corners. *(See No. 3, Diagram 22.)*

Bound Button Hole

When a slash is made in a girdle, through which to put the ends, the slash can be finished like a bound button hole. Often a slash is made at the waist of a garment and the sash is brought through these slashes. They also can be finished in the same manner. At many places slits are made to run ends through, these all may be finished like a bound button hole. The first thing to do is to ascertain the size of the button hole required. This is obtained by placing the button to be used on the cloth and marking the diameter of the button with chalk on the right side and follow this line with small basting stitches, giving the length of the button hole on the under side of the cloth. The diameter of the button

is the length required for the button hole. *(See "A", Diagram 23.)*

Then place the piece of cloth to be used for the binding over the mark made for the diameter of the button. Have the right side of the cloth for the binding next to the right side of the cloth of the garment. Then mark the length of the button hole on the wrong side of the binding by using small basting stitches, taking these stitches through both the cloth and the binding. *(See "B", Diagram 23.)*

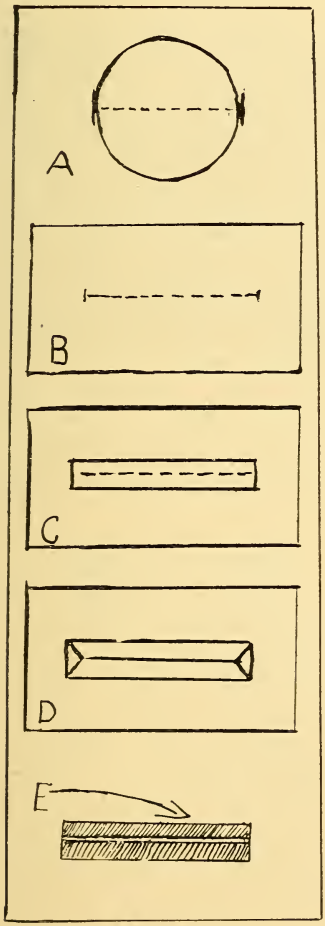


DIAGRAM 23

Next, determine the width of the binding that is to show from the right side of the garment when the button hole is finished. Then sew with the sewing machine a single row of stitching, one above and one below the mark made for the button hole and also at both ends. *(See "C", Diagram 23.)*

The distance between the mark for the button hole and the rows of sewing machine stitching is the amount the binding will show. One-fourth of an inch between the two rows of sewing machine stitching will make a good looking binding. Now cut the button hole with the scissors following the marked length, but do not cut the button hole the entire length of the stitching, as that would spoil the button hole. Cut up to within one-fourth inch of each end and mitre from this line to each of the four corners. The corners are mitred by cutting with the scissors as shown at *"D" Diagram 23.*

The last proceedure is to pull the binding through the button hole to the wrong side of the garment. Turn the binding evenly over the edge of the button hole, being careful not to turn any of the body part of the button hole with the binding. It is just the binding that is pulled through and turned over the edge of the button hole. None of the body part of the garment must be pulled through *(See "E" Diagram 23.)*

Fasten the binding that has been pulled through down to the cloth of the garment on the wrong side. Do this neatly by hand. Do not put any sewing machine stitching on a bound button hole when it will show on the right side of a garment. Press the binding with a warm flat iron. When using sheer material and a slash is to be made for the sash or for trimming, hemstitching may be used instead of binding. When this is the case have the hemstitching the length desired for the slash and clip it in the centre as for picotting. This will look more dainty than binding.

CHAPTER II

MEASUREMENTS

The proper place at which to start to make a garment for yourself is at your own measurements. First take the necessary measurements correctly and then apply them to your pattern, altering your foundation to fit you, and you have robbed dressmaking of most of its annoyances. It will be readily understood that these measurements must be accurate and judgment used in taking them. If, for instance, you take a measurement too snugly, the garment will doubtless be too tight. It is better, however, to take measurements a little loose rather than too snugly, as it is easier trimming off than piecing on. It is also necessary to have an accurate tape measure. Test your tape carefully and if it is not correct do not use it, get a new one.

Fasten a tape around the natural waist of your model, for a waist line, from which to take measurements. This may of course be dispensed with when you shall have become proficient in gauging with the eye.

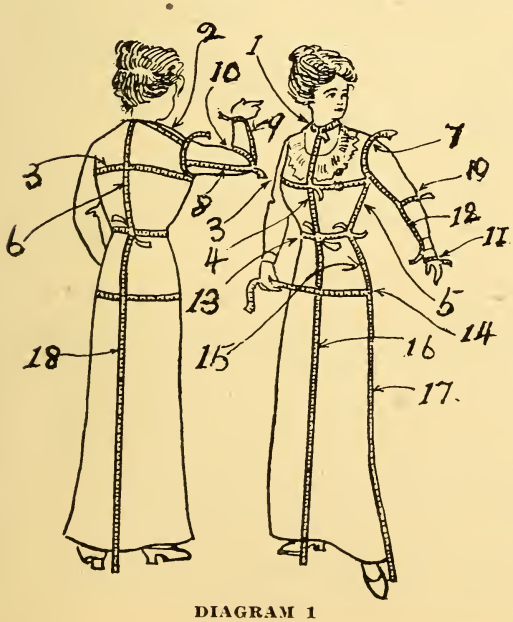


DIAGRAM 1

Closely following diagram 1, you will now proceed, writing down each measurement as you take it.

1.—*For Neck Measure.*

Measure around the base of the neck; that is, at the line where it joins the body.

2.—*Shoulder.*

Measure just back of the crest of the shoulder, from the base of the neck to the tip of the shoulder.

3.—*Around Bust.*

Place the tape measure around the largest part of the bust, close up under the arm and across the shoulder blades, in a straight line to the center of the back. Standing directly in the rear of your model, hold the union of the tape measure, that is, as you bring it together, firmly between the forefinger and thumb of the left hand, while with your right, thus freed, you run the forefinger under the tape from back to front, to ascertain the proper amount of fullness required. This then gives you what is called the Bust Line, which, with the Waist Line already determined, are important in the ascertainment of other measurements.

4.—*The Front Measurement.*

Is taken from the base of the neck in front down to the waist line.

5.—*Length Under Arm.*

From the armpit (not too high to fit overly snug when waist is completed; exercise a little judgment in this regard) straight down to the waist line.

6.—*Length of Back.*

From the bone at the base of the neck behind, straight down to the waist line.

7.—*Around Armseye Measurement.*

Starting from the tip of the shoulder, around under the arm and back to the tip of the shoulder. This armseye measurement should be neither too tight nor too loose. Use discretion to secure comfortable arm action.

8.—*Sleeve from Shoulder to Elbow.*

From the shoulder, with arm slightly bent, as in diagram 1, and from where the line for the armseye was taken, to the tip of the elbow.

9.—*From Elbow to Wrist.*

From the tip of the elbow, just taken, to the bone or lines of the wrist. In taking this bend the elbow slightly.

10.—*Around Elbow.*

Bend the arm slightly and take the measurement around the elbow. It will be noted that this measurement must be greater than if the arm had been held straight.

11.—*Around Hand*

Now holding the thumb straight inside of the hand, measure around the largest part of the hand.

12.—*Inside Length.*

With the arm extended at a height, in line with the shoulder, and pointing almost, but not quite, directly in front of the person, take the inside measurement from the body, where the line of the armseye was taken, to the waist line. This length, it will be noted, should be less than the combined outside measurements.

13.—*Waist.*

Take this measurement around the waist line, and as tightly as you desire the finished garment.

14.—*Hip Measurement.*

Next take the circumference at the largest part of the hips, and as loosely as desired in the finished garment.

15.—*From Waist to Hip Line.*

This measurement is taken at the side, from the waist line straight down to the hip line.

16.—*Length of Front.*

From the waist line measure directly in front, the distance to the floor.

17.—*Right and Left Sides.*

Right and left sides from waist line to floor.

18.—*Back Length.*

Lastly, from the waist line to the floor, directly in the back.

It is possible by standing before a mirror to take one's measurements following the above rules. By fastening a weight to your tape measure, while standing erect, you may easily take your own skirt length measurement, from the waist line to the floor.

NOTE:—In determining the length of the skirt when finished, subtract from these four length measurements the number of inches it is desired to have the skirt from the floor.

HOW TO DRESS WELL AND BECOMINGLY

I am now talking to the woman with a moderate income and yet finds it necessary to look well dressed.

First, decide how much you can spend on your gown. It may be that you can only have one gown in a year. If so, my advice is, and always has been, to have the best material you can afford.

Next, choose a medium style, and have it well made. I have known women who always looked well dressed and yet they had but one tailored suit, one becoming afternoon or evening gown and a few good blouses, in a year; in fact, I have known some of them who wear their tailored suit two or three years. I have heard these women say, "I cannot wear my suit out; it is just as good as the day it was made." The reason for this was, good material, medium style and well made.

If you have never made a study of the lines of your own body, or the shape of your face and the color of your hair and eyes, it will be well for you to begin now, because these have much to do with the style of your gown and the colors you should wear.

It is a pity, with the beautiful colorings and variety of style we have at the present day, for any woman to be unbecomingly dressed; for, do you know, it matters not whether it is calico or silk, if the colors and design are becoming you will look well dressed.

The long, thin face should never, never wear a pointed or a V yoke; not even a V opening in the blouse; they make the face look just as long again. The long, thin face should always select a round or square yoke, a round or square collar, or, if style will permit, a standing collar as high as can be comfortably worn.

Just imagine, if you can, a woman with a large round face or square jaw wearing a square or round yoke. Her face would look more than ever broad and masculine. She must have the V yokes and pointed vests. If she wears a collar it should be pointed. If a standing collar is worn it must

be small. A bit of lace wired at the back of the neck is a good suggestion.

"Oh!" but you will say, "I have no imagination; I cannot see myself dressed up like the picture." If you cannot see yourself in the picture, begin to study in this way: When you meet women who appeal to you as being well dressed, and they are tall and slender, or short and stout, as you are, recognize the perfect lines that make the gown becoming. Notice the artistic drape and say to yourself: "That lady is just about my size; her coloring is like mine; I would look well in a gown like that." I do not mean for you to copy, but to study others that you may develop originality, and this well help you. You will find it a very interesting study and you will soon be surprised how easily you can plan a becoming gown for yourself.

Colors

Colors also play an important part. Let us talk about the color of your hair and eyes and suggest what would be becoming. "Oh, dear!" I can hear some one say, "I suppose my next gown will be blue; I have worn blue all my life. I would so like to have a change, but I do not know what color to choose."

If you have blue eyes and blond hair you can wear to advantage black, black and white, lavender, golden brown, tobacco brown, royal purple, wistaria shades, old rose toned with black, dark green, bottle green, grass green, emerald green, some shades of gray with a touch of blue to bring out the color of the eyes; rather select the color that will add strength and tone to the color of both your hair and eyes.

If you have blue eyes and dark hair you can wear greens, grays, yellow, red and soft pastel shades. Just a touch of blue will sometimes bring out the color of the eyes if your complexion will permit you to wear blue. The brunette with the dark eyes will look her best in red, tan, corn colors, gold and silver nets, gray toned with red or gold, and rose toned with black. Navy blue may also be worn.

A little study, a careful selection of colors and every woman can be so gowned as to bring out the charms nature has blessed her with.

CHAPTER III

PATTERNS—SKIRT

How to Select a Skirt Pattern

In selecting a pattern for a skirt the lines of the individual should be studied. Regardless of the prevailing fashion one should select a becoming style, one that will add beauty to the figure and not accentuate the defects.

The large, stout woman should have lines that will detract from her size and give the appearance of length. We talk a great deal about lines—perfect lines, beautiful lines—when lines are nothing more than seams in the proper place on the body. Seams therefore give lines. Plaits sometimes give lines where they are needed, and trimming in just the right place will add much in securing the desired effect.

A well-proportioned panel is always becoming to a stout person as it detracts from the width and increases the appearance of length. A slightly raised waist line is also good in securing this effect. A two or three-piece skirt should seldom be worn by a large woman. A gored skirt is better, as it gives the lines so necessary for the stout figure if the skirt is to be becoming. There are many styles that may be worn by stout figures, adding grace and not accentuating defects.

A tall woman can wear skirts with yokes and plaits. Drapes are also becoming. A small, slender woman can wear the more simple styles. Gathered skirts look well on small, slender figures. Styles should be selected that will increase the appearance of height and not detract from it.

When purchasing a pattern for a skirt select the size from the hip measurement rather than from the waist, as the size at the waist is easier altered than at the hip. If you cannot get a pattern the exact size of your hip measurement, it is better to take a pattern that is large

rather than a smaller size, as it is easier to decrease the size of the pattern when altering it than it is to increase it.

The skirt pattern should be measured and altered to fit the individual perfectly before the cloth is cut. If all alterations are made in the pattern there is no wasting of material and very little fitting after the skirt is cut out.

Proportioning of Measurements

It is of the utmost importance that the skirt should be proportioned properly for the individual. The seams must come in the right place if the skirt is to look well. To do this it is necessary to divide the waist and hip measurements, getting the half and the quarter of them. An easy way to do this is to take your waist or hip measurement and then fold the tape, getting just the half, then folding the half and getting the quarter. It may be that this division will not bring the side seams exactly at the half of you, owing to the amount of flesh in front. Should this be so, place a pin exactly at the center of the right and left side, where the side seams should come, and measure from pin to pin for the front, and from pin to pin for the back. Divide these measurements by folding the tape and you have proportioned your measurements correctly for a two, three or four-piece skirt.

If one side is very much larger than the other you can place a pin at the center front and center back and measure from pin to pin, dividing the measurement in the same way. This will enable you to apply your measurements to the pattern and have the seams just where they should be.

For a skirt with an uneven number of gores, like a seven-gored skirt, you subtract from your waist, hip and bottom measurements the number of inches you are using for your odd gore, or panel, and divide the remainder by six, the number of remaining gores. This rule will apply to any number of gores. The width at the bottom of the skirt may be divided evenly for a two, three or four-piece skirt. For a skirt with seven or more gores it is sometimes better to divide the width at the bottom so that the second gores will be slightly wider than the first, and the third gores slightly

wider than the second. *(See diagram for seven-gored skirt.)*

Applying Measurements to the Pattern

First we will take the plain two-piece skirt. Divide the waist measurement by four, getting one-fourth of your waist measure. Also divide the hip measurement in the same way. Also get one-fourth of the desired width for the bottom of the skirt. Take the four length measurements and subtract from these the number of inches you want the skirt from the floor when finished. You are now ready to measure your pattern and apply your own measurements to it. We will assume measurements for a skirt and apply them to a pattern and you may substitute your own measurements for those assumed.

Assumed Measurements

			To floor
Waist	24	Length of front	41
Hip	40	Length of right side	41½
From Waist Line to Hip Line	7	Length of left side	41½
		Length of back	42

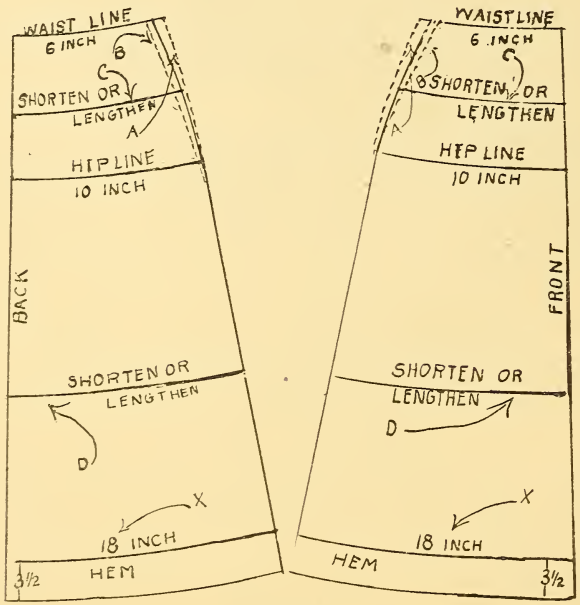


DIAGRAM 1

Having divided the 24-inch waist measurement by four, you get 6 inches, one-fourth of the waist. Now place the tape measure on the waist line of the pattern, measuring from the center front to the side seam, and make a pencil mark at 6 inches. *(See "B," Diagram 1.)* This is one-fourth of your waist measure on the pattern, but when the pattern is placed on the folded cloth, and the front half of the skirt is cut, you will have 12 inches, one-half of your waist measurement.

Next measure from the waist line down along the side seam 7 inches, to determine where the hip line should be on the pattern. (This measurement was taken at the side, down to the largest part of the hips. You will therefore measure down at the side seam and have the hip line parallel the waist line.) If the distance from the waist line to the hipe line given on the pattern is too long, lay a tuck in the pattern, making it the required length. If the distance given is not long enough, cut the pattern across and set in a piece of paper, making it the length desired. *(See the cross line marked "C" in Diagram 1.)*

Do this on both the front half and the back half of the pattern. When the hip line has been located upon the pattern, measure from the center front at the hip line to the side seam and make a pencil mark at 10 inches, which is one-fourth of the assumed hip measurement. In the same manner measure 10 inches from the center back to the side seam on the back half of the pattern and mark with a pencil upon the pattern. Now draw a line like the dotted line marked "A" in Diagram 1 for increase of size and like "B" for decrease of size.

Assuming that you want the skirt 5 inches from the floor when finished, subtract 5 inches from the front length measurement, leaving 36 inches for the front length of the finished skirt. Five inches from 41½, the side length, will leave 36½ for the finished skirt. Five inches from 42, the back length, will leave 37 for the back length of the finished skirt.

Now place the tape measure on the center front of the pattern and measure from the waist line down to the line where the hem is to be turned. Also measure for the side length. If the pattern is too long, lay a tuck in the pattern half way between the hip line and the bottom, making it the desired length. *(See "D," Diagram 1.)*

If the pattern is too short, cut it at the same place and paste in a piece of paper, making it the length required.

Measure and alter the back half of the pattern in the same way. Allowance must be made below the finished length for a hem. Three and one-half inches will make a three-inch finished hem.

If the desired width at the bottom is two yards, one-fourth of two yards will be 18 inches. If the front half of the pattern measures 18 inches at the bottom it will give one yard, half the desired width, when placed on the folded cloth. The back half of the pattern measuring 18 inches would likewise give one yard when the cloth was cut double.

Should the desired width at the bottom be more or less than two yards, divide by four in the same way and distribute the width evenly between the front and back half of the skirt. You will find that an even division of the width at the bottom of a skirt will always work out satisfactorily for a two, three or four-piece skirt.

An Uneven Division of Measurements

Sometimes we find a woman who measures more in the front (that is, from side seam to side seam) than she does in the back. For this particular figure we make the front half of the skirt larger at the waist line than the back half. The hip line also must measure more for the front than for the back.

We will assume the waist measurement is 30 inches. Instead of putting 15 inches in the front half of the skirt and 15 inches in the back, we will put 17 inches in the front and 13 inches in the back. If such a figure requires one or two inches more in the front half of the skirt than in the back, either at the hip line or at the waist line, subtract the amount required from the back half and add it to the front half.

As a rule we do not subtract from the back and add to the front the same amount for the hip that we do for the waist. I find different figures require different lines, but when adding two inches to the waist line for the front half of the skirt, one inch added to the hip line is usually sufficient. One must be very careful with the side lines of a skirt; it is so easy to sew them up and have the seams bulge or draw crooked.

When making alterations on the side lines of the pattern, it is advisable to lay a yard stick on the pattern and mark with a pencil a perfectly straight line from the hip line down to the bottom of the pattern, thus avoiding the alterations on the side seams after the cloth has been cut.

Altering a Pattern when the Hip Curve Is Too Large

Although it is always best to get a skirt pattern the size of the hip measurement, yet you may have one that fits at the waist but the hip is too large. If you attempt to make the alteration by taking the curve off at the side seam you may get into difficulty. It is better to increase the waist line.

Measure your pattern at the hip line to see how much too large it is for you and add to the waist line the number of inches that the hip line is too large. *(See dotted line marked "x" in Diagram 2.)*

This will make both the waist and the hip of the pattern too large, but will retain the proper proportion. Now if the width at the bottom is just right lay a plait in the pattern as shown in Diagram 2, taking up the amount that the pattern was large.

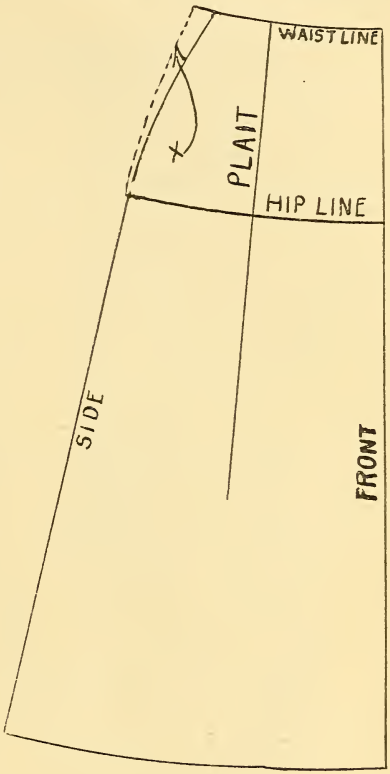


DIAGRAM 2

If the width at the bottom of the pattern is greater than you desire, continue the plait to the bottom, taking out the amount required. If it is necessary to shorten a pattern by laying a tuck between the hip line and the bottom, a jog will appear at the side as shown at "A" in Diagram 3.

It will be necessary to place a yard stick on the pattern from the hip line to the bottom and straighten out the side line on the pattern. You can increase the width at the bottom of the pattern in the same way. *(See Diagram 3.)* To decrease the width lay a plait in the pattern from the hip line to the bottom. *(See dotted lines marked "B" in Diagram 3.)*

You will remember that the pattern is being altered to the size desired for the finished skirt. All seams and hems must be allowed in addition.

Having thus far studied the application of measurements to a pattern, you will readily see how necessary it is

that the measurements of the individual be applied to the pattern.

All patterns are cut to model proportions and very few women will find her measurements proportioned exactly the same as the model.

A three and four piece pattern would be altered just the same way as the two piece pattern. Any skirt, having a two, three or four piece foundation, can be altered to fit the individual in this way. The yokes, girdles, pockets or any design that has been added to the foundation may be arranged to conform to the altered dimensions and carry out every detail created by the designer.

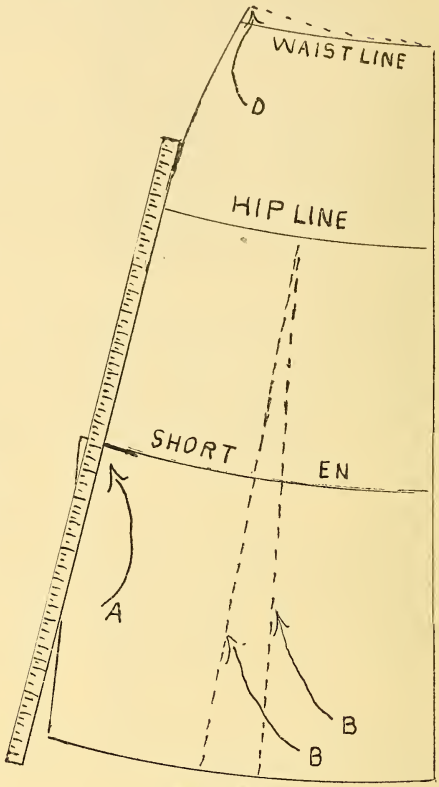


DIAGRAM 3

When One Side Measures More Than the Other

It often happens that one side length measurement is longer than the other. This can be taken into consideration when the pattern is being altered. Allow for this extra length above the waist line. *(See dotted line marked D on Diagram 3.)* You can make allowance when placing the pattern on the material. Cut both sides alike to the longest length and trim off the short side afterward.

Altering a Skirt Pattern For a High Abdomen

It should be remembered that the hip line is the balance line for a skirt. If the front-length measurement is longer than the back, as is often the case and always when the abdomen is high, the extra length must be added at the top, above the hip line, never at the bottom. *(See X in Diagram 4, showing the extra length added at the top and tapering off toward the back.)*

When a Skirt "Hikes" In Front

When a skirt has a tendency to hike up in front it is because the skirt has been cut too low in front at the waist line. To remedy this fault it is necessary to increase the length of the pattern in the front at the waist line, adding a little to the sides and tapering off to nothing at the back. *(See Diagram 4.)*

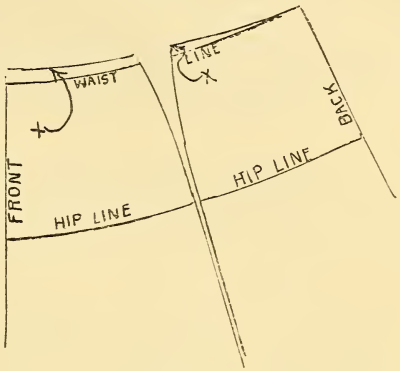


DIAGRAM 4

Altering a Six Gored Skirt

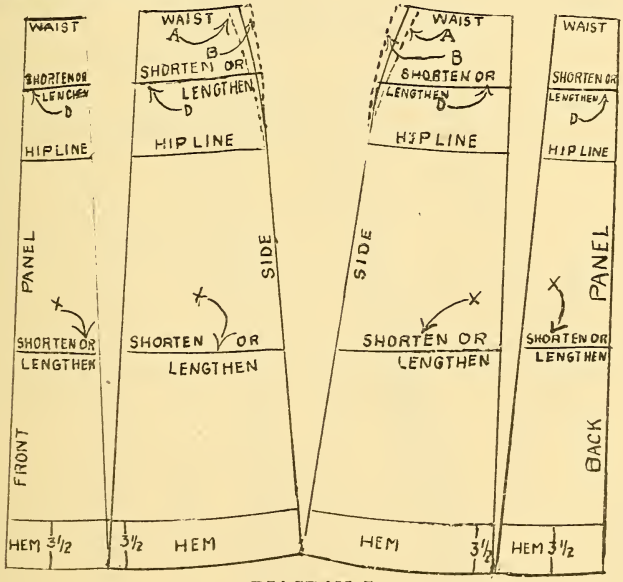


DIAGRAM 5

If, when making a gored skirt, there is to be a panel in the front or back, this panel must be proportioned for the individual. A panel that is too narrow will not look well upon a large women; the panel should be proportioned to the width of the gores. A narrow panel with wide gores will not look right. Regardless of prevailing style the gores and the panel must be proportioned to give the correct lines on the body.

When applying individual measurements to a six-gored

skirt pattern and the waist measures more or less than the waist line of the pattern, do not make any change in the panel or on the side of the gore next to the panel. Always make the alteration for increase or decrease of the waist or hip line at the side seam. *(See dotted lines in Diagram 5, "A" for decrease of size and "B" showing the size increased.)*

If the length of the pattern from the waist line to the hip line is less than you measure cut the pattern across as you did for the two-piece skirt and set in a piece of paper. If it is too long, fold a tuck in the pattern at the same place. *(See "D" Diagram 5.)*

Likewise make the alteration for the finished length of the skirt as you did for the two-piece skirt. *(See "X" Diagram 5.)* Allowance must be made below the finished length of the skirt for a hem.

A SEVEN-GORED SKIRT

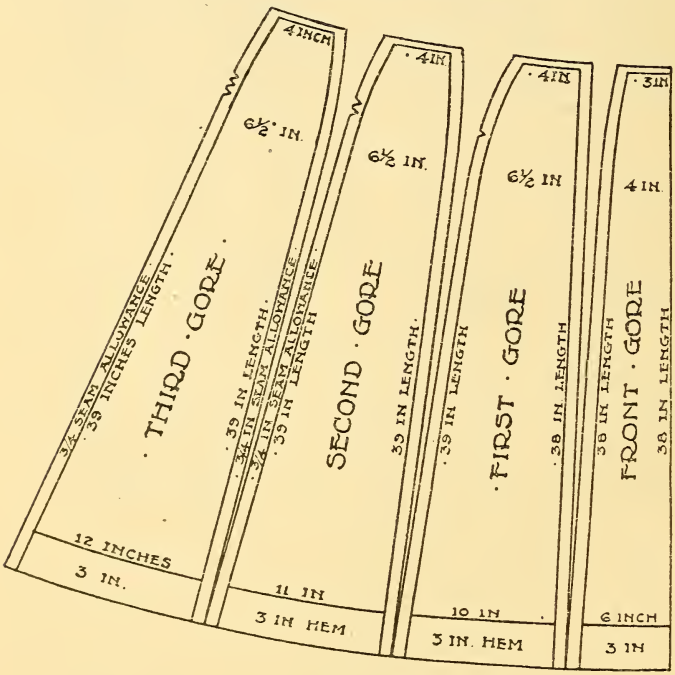


DIAGRAM 6

In all gored skirts having an uneven number of gores, the odd one is placed in front. Thus, when cutting, mark it out first, making it any width desired, according to the size and style you have selected. For instance, a large or

stout woman should have a wider front gore than a woman possessing a slender figure.

On the other hand, the prevailing styles, regardless of size, may dictate a wide or narrow front panel. No fixed rule, therefore, may be laid down in this respect.

When a suitable front gore or panel has been marked out and cut, subtract from the waist, hip and bottom measurements the number of inches used for the waist, hip and bottom of the front gore or panel.

Divide the remaining number of inches at the waist and hip by the remaining number of gores to be provided for, which in this instance is six, and you will have the individual size of each. The bottom widths of the remaining number of gores should be proportioned as shown in Diagram 6.

A Gathered Skirt Pattern

A pattern for a straight gathered skirt can be regulated only in length and that can be done at the bottom of the pattern.

A Draped Skirt Pattern

A draped skirt pattern can only be altered in length and this may also be done at the bottom of the pattern. If there are to be Cascade drapes sewed into the seams they must also be altered in length in proportion to the alteration made for the length of the skirt.

How To Cut a High Waist Line

Sometimes a high waist line will be more becoming than the natural waist line given on the pattern. The high waist line may be added in the following way: Measure the number of inches you desire the waist line raised above the natural waist line and draw a line parallel to the natural waist line and extending one-half inch beyond the natural waist line on each side. Curve to the natural waist line as shown in Diagram 7.

DIAGRAM 7

Altering a Plaited Skirt Pattern

First you lay the plaits in the pattern following the perforations and determine how it is going to fit.

If it is too small let out each plait sufficiently to give you the required amount. Be careful to have each plait a uniform size. If it is too large lap each plait enough to make the pattern fit and pin the plaits carefully.

Measure the pattern for the finished length of the skirt and mark with a pencil the line where the hem is turned and also the hem allowance.

Then draw a line with the pencil on the pattern along the edge of each plait, and another line on the plait, just at the fold where the plait was turned. *(See Diagram showing the dotted lines where the plaits are marked.*

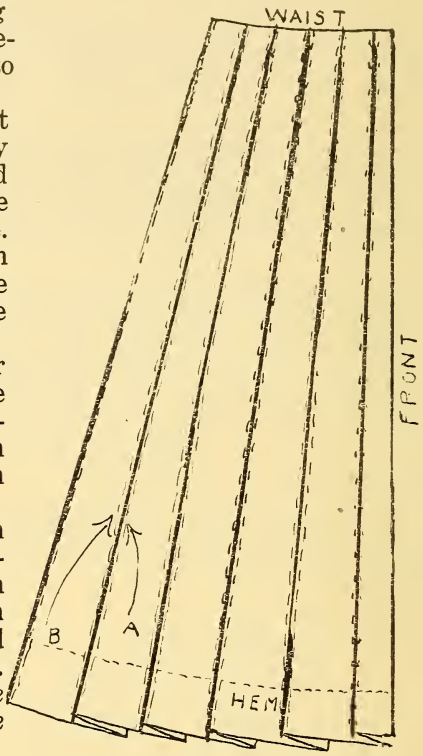


DIAGRAM 8

The dotted line "A" shows the mark on the plait and "B" shows the line along the edge of the plait.)

Trying On the Pattern

After the individual measurements have been applied to the pattern and the alterations have all been made in the pattern, pin the pattern together for a try-on. Always pin the seams on the outside of the pattern as it is easier making alterations, if further alterations are necessary, if the seams are pinned on the outside.

It will also help if a tape, the size of the waist measurement, is folded exactly in half and the center front line of the pattern pinned at one fold and the center back line of the pattern pinned at the other fold of the tape. The pattern can then be fastened to the tape at the waist line with a few pins. This will help in the fitting, keep the pattern from tearing and be a great help in determining the amount of alteration necessary at the side seams.

Designing Yokes And Girdles

There are many pretty girdles and yokes that may be added to the skirt, or changed to suit the individual, without getting another pattern. When the foundation has been fitted to you, lay a piece of tissue paper on the pattern and outline yokes or girdles, copying the picture or creating the design yourself. Just a suggestion of how this is accomplished is given in Diagrams 9, 10 and 11.

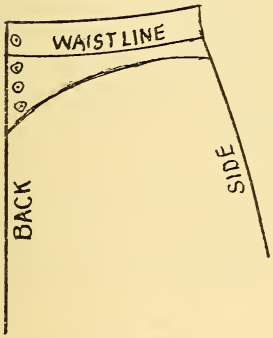


DIAGRAM 9

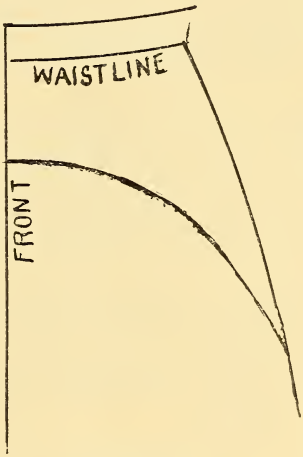


DIAGRAM 10

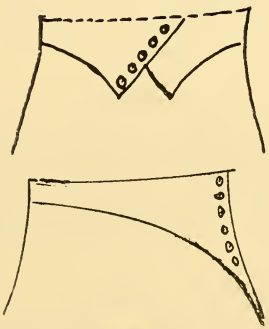


DIAGRAM 11

CHAPTER IV

PATTERNS—WAIST

How To Select a Waist Pattern

While the lines in a skirt should receive the most consideration when selecting a pattern, because they have more to do with the appearance of being well fitted and becomingly gowned than have the lines of the waist, yet, care and thought should be bestowed upon the selection of the waist pattern.

What will be beautiful on one will not become another. Perhaps the gown worn by your friend, and so greatly admired would not look well if worn by you. Study the contour of your face and the size of your shoulders and above all take into consideration the length of your arm.

If your arm is long keep away from an unbroken length in the sleeve pattern and avoid cuffs that flare or give points over the hand. Likewise if your arm is short study to add the appearance of length. Do not break the length lines of the sleeve pattern and add cuffs that taper over the hand.

V necks should be worn by one whose face is broad and round and square yokes by the lady with a long thin face. The short stout woman should not wear trimming and yokes that will add to the breadth of her figure and the tall thin lady should avoid lines that contribute to her highth.

When Purchasing a Waist Pattern

The pattern must be selected according to the bust measurement. If the correct size is not obtainable, choose the larger size rather than a smaller one; it is always easier to decrease the size of a pattern than it is to increase it.

Applying Measurements to the Pattern

The application of individual measurements to the waist pattern is one of the most important features pertaining to home-dressmaking. Without this knowledge the making of a garment is a difficult task and very discouraging to most beginners.

When one has learned to measure the pattern, substituting ones own measurements where they differ from those of the model, and making the alterations on the pattern, there is little or no fitting and seldom an alteration after the garment has been cut out. When the alterations have all been made pin the pattern with the seams on the outside and try it on.

APPLYING THE MEASUREMENTS

The Waist Line

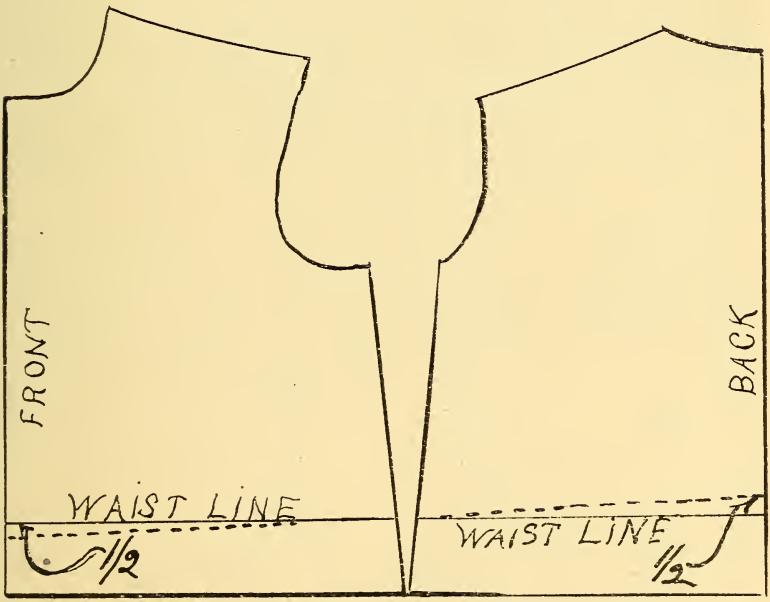


DIAGRAM 1

First, identify the wait line upon the pattern; this line is usually marked with perforations. Using a yard stick for a guide, draw a pencil line straight across the pattern, marking the waist line plainly. Do this on both the front and the back half of the pattern. *(See the line marked "Waist Line" in Diagram 1.)*

Then starting at the center front, one-half inch below the straight line just drawn, draw a line on the front half of the pattern like the dotted line in Diagram 1.

Starting at the center back, one-half inch above the straight line, draw a line on the back half of the pattern like the dotted line in Diagram 1.

This dotted line gives one-inch raise from the center front to the center back and is the proper angle for the waist line, giving the correct line for the average figure. It is the line to be used hereafter as the waist line.

All length measurements for the waist must be measured from this waist line up. It is very important that the individual length measurements be applied to the pattern from the waist line up. If, when measuring the pattern, from the waist line at the center front up to the base of the neck, the individual measures more than the pattern, it is very necessary that the length be added above the waist line. Especially is this so if the garment extends below the waist line. If the needed length from the waist line to the neck is not added above the waist line the garment will draw up in the front or pull down in the back. This is also true of the back. Measure from the waist line at the center back up to the neck of the pattern; any addition to the length of the pattern must be added above the waist line.

The Bust Line

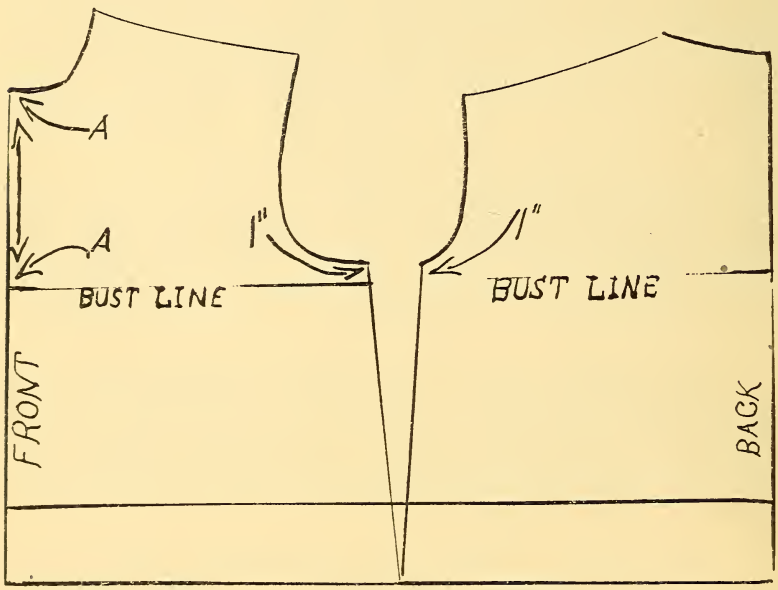


DIAGRAM 2

Having found and marked the correct waist line you are now ready to locate the bust line.

For this once measure down from the neck of the pattern at the center front. *(See "A" Diagram 2)* and mark with pencil where your bust line should come on the pattern. *(See line marked "Bust Line" in Diagram.)*

Draw a line on your pattern like the line marked "Bust Line" in Diagram 2. This line should be one inch below the armseye at the under-arm seam. Continue this line across the back half of the pattern.

You will remember that this line crosses the shoulder blades at the back. The line on your pattern should therefore be drawn to correspond to the bust line in Diagram 2. (Read again the instructions for taking measurement Number 3, in Chapter 2.) You will have no difficulty in locating the correct bust line for you at the center front of the pattern, and following these instructions, with Diagram 2, you will be able to mark a bust line across the front and back half of your pattern that will be accurate enough for all purposes.

The designer, when planning the pattern has taken into consideration the fullness needed for the different garments at the bust line, and has made all the allowances accordingly. It is therefore not necessary to apply individual bust and waist measurements to the pattern for a blouse, dress or coat. These measurements are applied for a form fitted garment only.

The Under-Arm Alteration

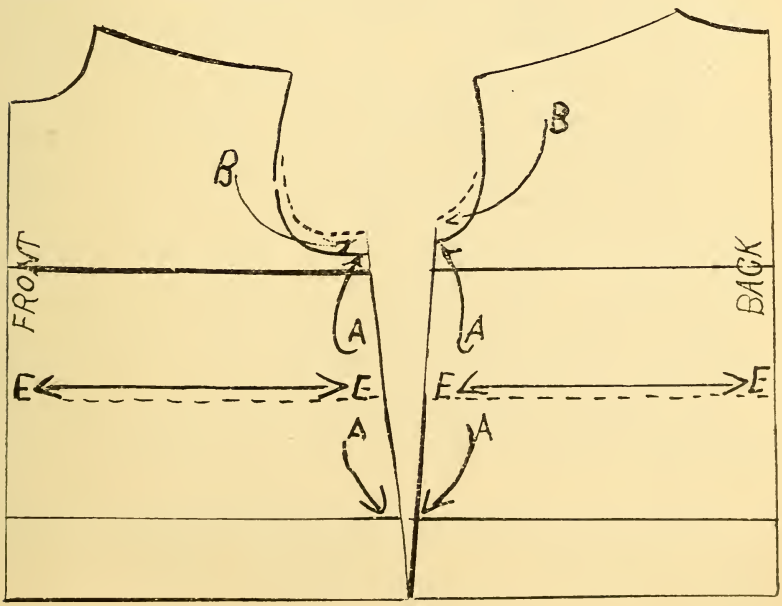


DIAGRAM 3

After marking the bust line the next measurement to be applied is the under-arm measurement. Measure up from the waist line on your pattern to the armseye. *(See "A" in Diagram 3.)*

If the pattern is too short for you it may be because the armseye has been cut too low. If this seems to be the case build up the armseye by adding a piece of paper just so shown by the dotted line marked "B", in Diagram 3. Do this on both the front and the back half of the pattern. If the armseye does not seem too large, and you need to increase or decrease the length from the waist line to the armseye, *(See "A-A" Diagram 3,)* split the pattern across and set in a piece of paper, making it the length required, or fold a tuck across the pattern to decrease the length. *(See "E. E." in Diagram 3.)*

The Back-Length Alteration

When the under-arm measurement of the pattern has been tested, and, if necessary, altered, the next measurement to apply is your back length. Measure from the waist line up to the back of the neck of the pattern at the center back. *(See "Length of Back" on Diagram 4.)*

If the pattern is found to be too short you must fasten a piece of paper to the pattern and add the needed length to the back of the neck and shoulders as shown by the dotted line marked "E E." It is very often that the pattern needs to be altered in this way for round or stooped shouldered persons. Such a figure must have the extra length at the top of the pattern, otherwise the garment will pull down from the neck.

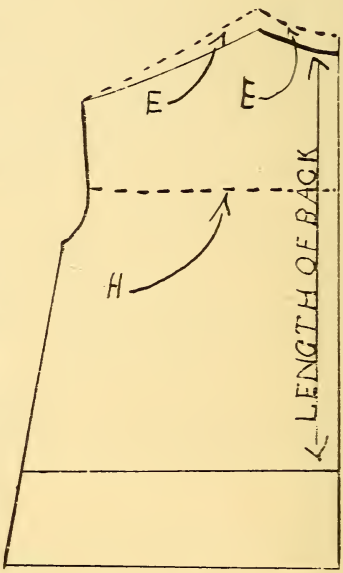


DIAGRAM 4

Raising the back length at the neck necessitates the neck line being raised and the shoulder line raised at the neck and tapering off to the tip of the shoulder. Follow closely the dotted line marked "E E" in Diagram 4.

If the length of the back of the pattern from the waist line up to the neck should be too long for you, fold a tuck in the pattern as shown by the line marked "H" in Diagram 4, making it correspond to your measurements. This is done on the back half of the pattern only.

When the individual back length measurements is shorter than the pattern, making it necessary to lay a tuck in the back half of the pattern as just described, it is usually found that the front length measurement is long. We therefore do not carry this alteration across the front half of the pattern until after the front length has been measured.

Front-Length Alteration

After the back length measurement has been applied to the pattern the front length of the pattern should be measured. Measure up from the waist line to the neck as was done for the back length. *(See "Length of Front", Diagram 5.)*

If your front length measurement is more than the front length of the pattern, increase the length of the pattern by adding the required amount at the neck as shown by the dotted line marked "D. D." in Diagram 5.

Notice that the shoulder line is raised the same amount as the neck, tapering off to the shoulder tip but the width of the shoulder is not increased. Should it be necessary to decrease the front length of the pattern, do so by folding a tuck in the pattern at the line marked "I" in Diagram 5.

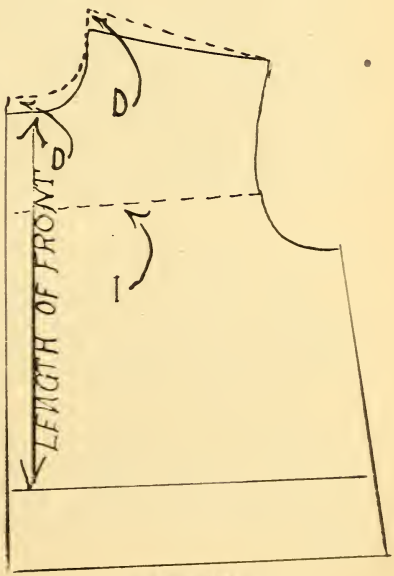


DIAGRAM 5

The Shoulder Alteration

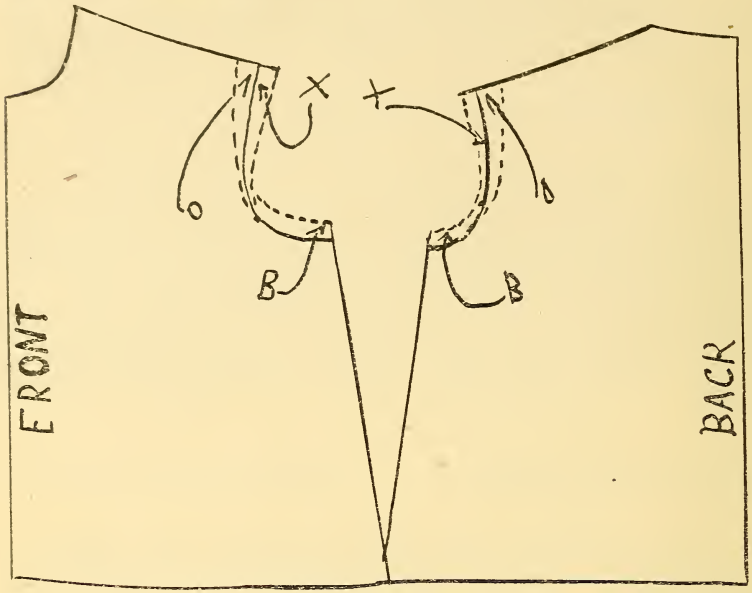


DIAGRAM 6

When the front length of the pattern has been made to conform to your front length measurement, then measure the shoulder of the pattern. Apply your shoulder measurement, taken from the base of the neck to the tip of the shoulder, to the shoulder of the pattern. Increase or decrease the shoulder of the pattern, as shown by the dotted lines in Diagram 6. "X" for the increase and "O" for the decrease of the shoulder width. Do this on both the front and back half of the pattern.

Armseye Alteration

You are now ready to alter the armseye. If you have had to decrease the front or back length of your pattern by folding a tuck, you have no doubt changed both the size and the shape of the armseye of the pattern.

Measure the armseye with your tape measure. If the armseye is too small trim it out to the proper size preserving the original shape. Be careful about trimming it out too much at this time. When the garment is tried on and the armseye seams too tight it is very easy to trim it out then.

If the armseye is found to be too large fill it out by fastening a piece of paper to the pattern and decreasing the

size of the armseye as shown by the dotted lines marked "B" in Diagram 6. If there has been no length alterations made in the pattern the armseye may be too large and the alteration shown by the dotted lines marked "B" will be necessary.

This may change the under-arm length again. If this is so, and upon measuring, the length of the pattern under the arm from the waist line to the armseye is found to be too long, shorten it by folding a tuck in the pattern at "E" in Diagram 3, but not interfering with the back or front length measurements.

The Neck Alteration

If the alteration for the increase of the front or back length of the pattern has been made, the size of the neck has doubtless been altered. If the length of the pattern was found to need no alteration, the neck may still require some changing.

Measure the neck of the pattern. The number of inches between points X and X on the front half of the pattern, *(See Diagram 7)* and the number of inches between X and X on the back half of the pattern, (See Diagram 7) added together, should be half your neck measurement.

Apply the individual neck measurement to the pattern. If for example, the pattern is found to measure one-half inch more than one-half of your neck measure-

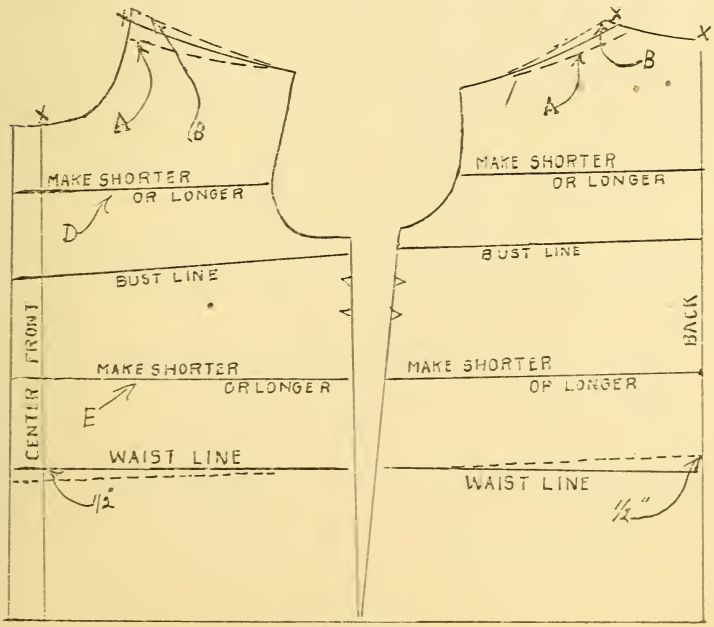


DIAGRAM 7

ment, decrease it by taking one-fourth of an inch off the front and one-fourth of an inch off the back of the pattern as shown by "A" in Diagram 7. Likewise if the pattern is too small at the neck increase it the required amount as shown by the dotted line marked "B", in Diagram 7.

Having measured and applied the individual measurements to the pattern, pin it together with the seams on the outside and try it on. Sometimes when the pattern has appeared to be alright, it may when tried on, require some alteration. If the pattern is too long between the bust line and the neck lay a tuck in the pattern, or if it is too short split it and set in a piece. *(See "D" Diagram 7.)* Make the alteration in the same manner between the bust and waist lines. *(See "E", Diagram 7.)*

It is rarely, if indeed it ever happens, that a pattern needs all the foregoing alterations. Sometimes one alteration suffices, again, two may be needed.

Different figures require different alterations, but which ever one is needed to make a pattern fit, it is made in the manner set forth.

Diagram No. 8 shows all the alterations and may be followed when making any single alteration.

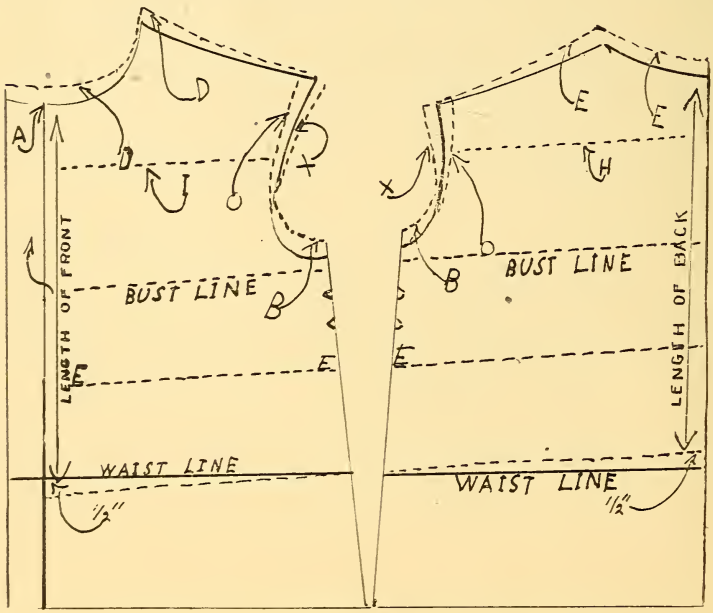


DIAGRAM 8

TO ALTER A PATTERN FOR A FITTED WAIST LINING

The Waist Line

The pattern has been purchased according to the bust measure and will therefore need little, if any, alteration at the bust line. It may have been necessary however, to purchase a pattern larger than the size of your bust measurement.

The waist may also be too large, making it necessary to decrease the pattern at the waist line as well as the bust line. First pin the under-arm seam together. The darts in both the front and back of the pattern must also be pinned together. Place the pattern flat on the table. Measure the pattern from the center front to the center back at the waist line. Do not include the seam allowance in this measurement. The number of inches from the center front to the center back of the pattern should be half of your waist measurement.

Subtract half your waist measurement from the number of inches found in the pattern and you have the amount the pattern must be decreased at the waist line. Decrease the waist line of the pattern by making the dart deeper or taking a deeper under-arm seam. *(See Diagram 9.)*

For example we will assume that your waist measure 24 inches. Half of 24 would be 12 inches. Assuming the pattern measured 14 inches at the waist line, there is a difference of two inches to be taken off the pattern. Take one inch off the front half and one inch off the back half of the pattern. The pattern can be increased at the same place.

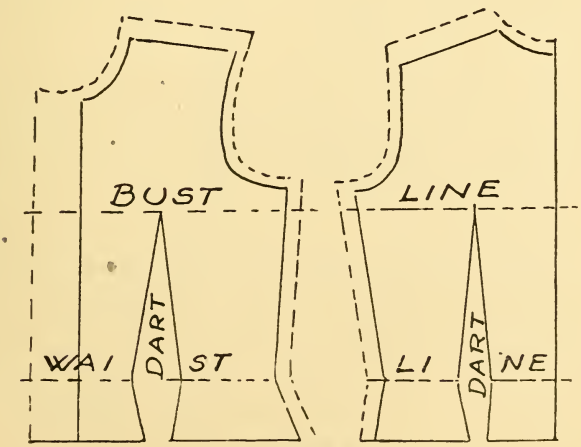


DIAGRAM 9

The Bust Line

If the pattern is too large at the bust line run the dart up reducing the pattern to your bust measurement. You may get into trouble here by having taken your bust measurement too tight.

Be sure to take an easy comfortable bust measure, otherwise your pattern will be too small after it has been altered.

Any lining pattern may be pinned together, measured and altered in the same manner. The dart shown in Diagram 9 is the proper place to alter the waist or bust line of any lining pattern.

The Drop Yoke

There are many designs that can be worked from a plain foundation pattern. Among the simplest of these, and one that is continually in style, is the drop yoke.

Pin the shoulder seams of the plain blouse pattern on the exact seam line, as shown by Diagram 10. Then measure from the shoulder seam down, 2½ inches on the front of the pattern as shown by Diagram 10. Cut the pattern at this point, not forgetting to allow for seams when cutting the cloth.

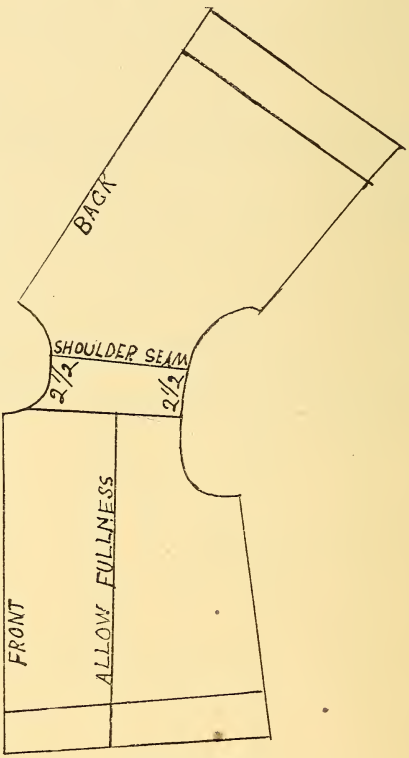


DIAGRAM 10

You have taken 2½ inches from the front of the pattern and have added it to the back thus dropping the shoulder that amount. When cutting the front of the blouse from the cloth, allow for "fullness" to be gathered on to the yoke. *(See Diagram 10.)*

CHAPTER V

PATTERNS—SLEEVE

How To Select the Sleeve

A garment that is beautiful and satisfying in every detail owes much to the sleeve. Few dressmakers and not many home-sewers enjoy making sleeves and yet they are most important, demanding careful consideration. No part of a garment is more conspicuous. Nothing detracts so completely from a style as does a poorly made sleeve, or add to its beauty as does a well made, properly fitting one. How often an otherwise perfectly becoming gown has been spoiled by an unbecoming sleeve. We cannot always wear the sleeve designed for the gown we have selected. It is very necessary that the shape and size of the arm be considered and the sleeve planned to detract from the defects of the arm that is not well proportioned.

Study the size and shape of your arm. For instance, the short, thick arm should have long unbroken lines predominating in the sleeve; points that taper over the hand will also help to add length. This arm should never be divided up with straight round cuffs.

A becoming cuff, for the short fleshy arm, is one that has the point going up on the front of the arm instead of the back. This gives length to the back of the arm. Moreover, it is always best to have a well shaped, closely fitting sleeve curved into the arm at the wrist, with a point either on the back or over the hand.

If cuffs are used, they will be found most becoming if pointed or flared over the hand. A tailored blouse may have a mannish cuff, but never much fullness in the sleeve. A row of buttons on the back of a sleeve, when they are worn for trimming, adds to its attractiveness and also gives length.

Long, slender arms must have lines broken. I have known arms that were extremely long, having almost an ungainly appearance, made to look well proportioned by choosing a sleeve with length lines broken here and there. The length may be divided by means of a cuff almost to the elbow.

All trimmings should follow around the arm, transversely, never up and down. No points should be permitted over

the hands, if it possibly can be avoided, for the very suggestion of such a creation will give the length you are seeking to conceal. Invariably use every means that style will permit to break the length.

APPLYING MEASUREMENTS TO THE ONE-PIECE BISHOP SLEEVE PATTERN

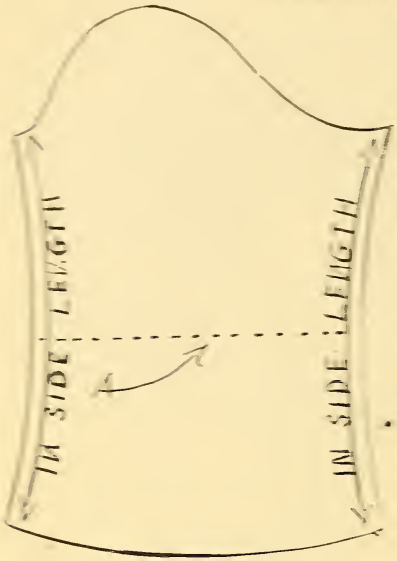


DIAGRAM 1

The Length Alteration

The first measurement to be applied to the one piece sleeve pattern is the inside length measurement. This measurement is Number 12 in the Chapter on Measurements. Measure the length of the front seam of the pattern. If it measures more than your inside length measurement lay a tuck in the pattern as shown by the dotted line marked "A" in Diagram 1. If the pattern is not long enough, split it at the same place, and set in a piece making it the required length.

The Width Alteration

Next, measure around the top of the sleeve pattern. You have taken your armseye measurement, not too snugly, but just tight enough to give you an easy comfortable arm-hole, and this measurement you now apply to the sleeve pattern. The sleeve *must* measure from 2 to 2½ inches more than the size of the armseye. This is very necessary to have a comfortable sleeve and one that will not tear out at the shoulder. This 2 or 2½ inches of fullness is also necessary if we are to have a good looking sleeve. This fullness is not gathered when putting the sleeve into the garment but

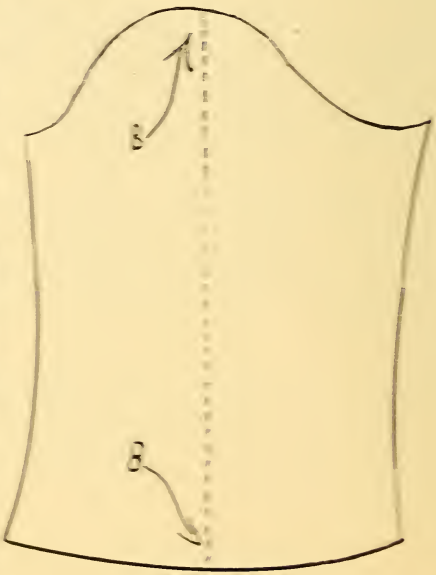


DIAGRAM 2

DIAGRAM 3

is "held in full" and eased into the armhole. If the sleeve pattern measures more than 2½ inches larger than your armseye measurement, lay a plait lengthwise in the pattern extending from the top of the sleeve to the wrist. See the dotted line marked "B" in Diagram 2. If the pattern measures less than 2 inches larger than the armseye measurement, cut the pattern in the same place and set in a piece making it from 2 to 2½ inches larger than the measure taken for the armseye.

This alteration may be made when cutting this sleeve out of the material. Place the pattern on the cloth with the fold of the pattern far enough inside the fold of the cloth to make the necessary increase, or far enough outside the fold of the cloth to decrease it the required amount.

If the pattern measures more than 2½ inches larger than the armseye it may be because it has been cut too high, as shown by the line marked "Extreme Curve, in Diagram 3." This is often the case with some makes of pattern.

The pattern may also measure less than the number of inches required for the armseye, or it may measure just right and still be cut too high.

The sleeve pattern for a Bishop sleeve should be shaped at the top as shown by the dotted line marked "C" in Diagram 3. If the pattern appears to be cut too high as shown by the line marked "Extreme Curve", pencil a line like the dotted line marked "C" and measure along this line for the size of the sleeve at the top.

If the pattern has been cut too high, and many of them are, do not cut this fullness off. Mark the pattern by drawing a line like the dotted line marked "C" in Diagram 3, and run a trace thread in the cloth, following the line on the pattern, and baste the sleeve into the armseye on this line. When the garment is tried on, the exact amount of this fullness needed can be determined.

ALTERING THE WIDTH AT THE WRIST

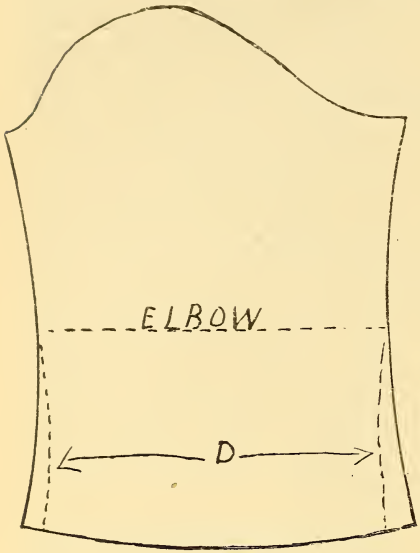


DIAGRAM 4

Very often all the width given in the pattern above the elbow is required, but from the elbow to the wrist a little less width is desired. For this alteration follow the lines marked "D" in Diagram 4. Any style of cuff may be worn with the Bishop sleeve. Subtract from the length measurements the number of inches desired for the cuff before cutting the sleeve as the sleeve would have to be cut just that much shorter.

THE DRESS SLEEVE WITH A DART TO THE ELBOW

This is a very comfortable sleeve for a dress and especially good for a short thick arm.

The Width Alteration

First, measure around the top of the sleeve pattern to determine how many inches it is larger than the armseye of the garment. If it measures more than from 2 to 2½ inches larger than the armseye, it must be reduced.

This sleeve pattern may also be cut too high at the top as is shown by the line marked "Extreme Curve" in Diagram 3. If this is so, pencil a line like the dotted line marked "C" in Diagram 5, and measure along this line for the width at the top of the sleeve.

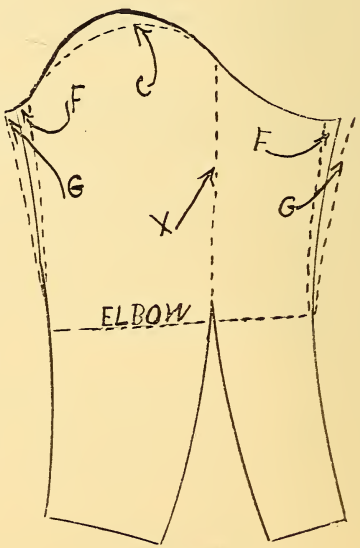


DIAGRAM 5

This sleeve pattern is increased or decreased in width by folding a plait or setting in a piece where the dotted line marked "X" is shown in Diagram 5, or as shown by the dotted lines marked "F" and "G", "F" for decrease and "G" for increase. The width at the elbow may also be measured and this alteration extended at the elbow. If the elbow is alright let the alteration taper to nothing at the elbow. If the width at the elbow is altered the alteration must extend to the wrist, taking off or adding an equal amount on both the upper and under sleeve and preserving the original proportions.

The Length Alteration

When the width has been altered the sleeve pattern must be measured for the length. Fold the pattern and apply the measurement taken from the shoulder to the elbow to the pattern, measuring along the dotted line marked "X" in Diagram 6. This measurement is number 8 in the Chapter on Measurements. Increase or decrease the length of the pattern to make it conform to your measurement by folding a tuck, or setting in a piece of paper, between the shoulder and the elbow where the dotted line is shown in Diagram 6.

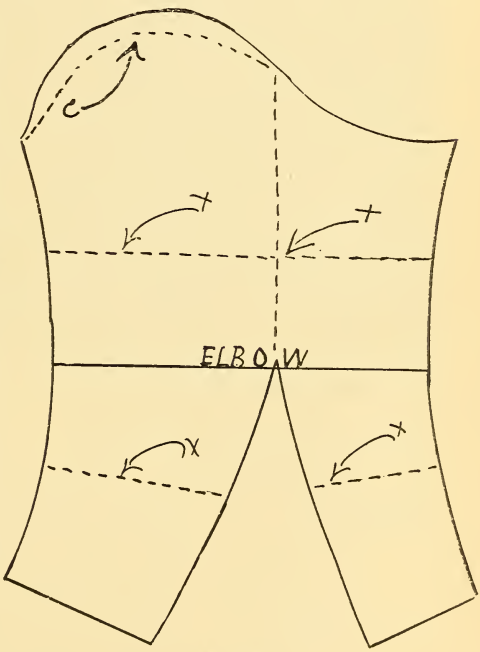


DIAGRAM 6.

In the same manner apply the "elbow to wrist" measurement, (number 9 in the Chapter on Measurements) and make the alteration where the dotted line is shown between the elbow and the wrist. The "Inside Length" measurement could be applied to the pattern, and the pattern altered to correspond to this measurement. It will readily be seen that the dart should come to the elbow, therefore if the inside length measurement is applied to the pattern, the difference between the individual measurement and the pattern must be added or taken off without interfering with the position of the elbow. The dart should come just to the elbow and the separation in the pattern should continue for one inch above the elbow. *(See "E" Diagram 7.)*

"Fullness" For the Elbow

In a sleeve with a dart to the elbow it is very necessary to have some "full' ness" in the elbow. If the pattern does not allow for this it must be provided for when the pattern is being measured and altered. This "fullness" in the elbow will make the sleeve more comfortable and will also cause it to wear better. Fold the pattern and if the upper part of the sleeve does not extend one inch beyond the under, at the wrist, add this inch just as shown by the dotted line marked "B" in Diagram 7. This inch of fullness is held in at the elbow and distributed part above and part below the elbow as shown by the lines marked "E. E." in Diagram 7.

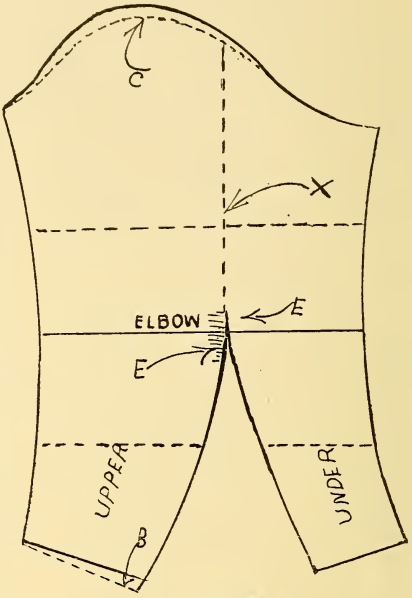


DIAGRAM 7

SLEEVE TWISTING

It has been my privilege to stand before thousands of women in many cities, helping to solve the problems that make dressmaking difficult. One trouble common to all and a subject of universal interest is the sleeve that twists and how to remedy it. By "sleeve twisting" we mean when the inside seam of the sleeve will twist around to the top of the arm at the wrist. This is not only annoying but very uncomfortable. The proper starting point to remedy this trouble is first to determine from the pattern if the sleeve is going to twist.

How To Determine From the Pattern If the Sleeve Will Twist

(This applies to a Bishop sleeve and a sleeve with a dart to the elbow).

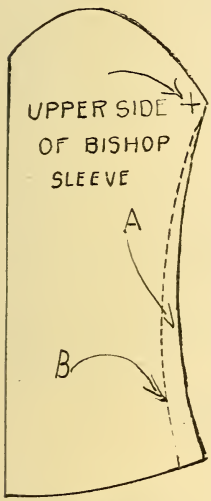


DIAGRAM 8

Place the pattern on the table bringing the inside seams together at the point marked "X" in Diagram 8. If the upper side of the sleeve projects two inches beyond the under side of the sleeve at the wrist, the sleeve will not twist. (See plain line marked "A", in Diagram 8, for the upper side of the sleeve and the dotted line marked "B" for the under side.) If the inside seam meets all the way and is even at the wrist, the sleeve may twist, indeed it is very probable that it will. When the inside seam has been brought together at the point marked "X" in Diagram 8 and the pattern has been folded on the line designed for the outside seam, if then, the *under side* of the sleeve projects beyond the upper, the sleeve will twist in spite of all you can do unless the trouble is remedied before the sleeve is cut.

How To Alter the Pattern To Prevent the Sleeve Twisting

Diagram 9 shows how the under sleeve part of the pattern must be dropped until the upper projects two inches beyond the under, at the wrist. The line marked "X" shows the underside of the pattern. Causing the upper part of the pattern to project two inches beyond the under part of the sleeve at the wrist, brings the inside seam of the sleeve into the correct position on the arm. It seems unnecessary to caution you about trimming this inside seam, making both the upper part of the pattern and the under, the same size again, as that would bring you back to where you started, yet that is what many women do. All you trim off is the amount on the under sleeve that extends below the wrist line of the upper sleeve. *(See Diagram 9.)*

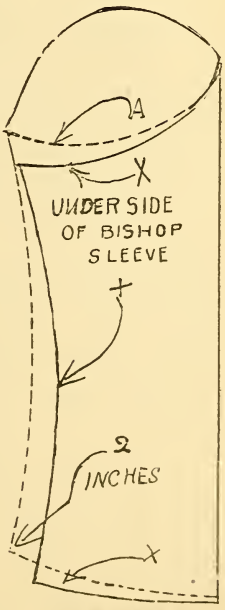


DIAGRAM 9

The line at the wrist marked "X" shows the amount that may be trimmed off. At the top of the sleeve pattern the under sleeve must be built up by adding the amount that was dropped. The space between the original line marked "A" in Diagram 9 and the line marked "X", is the amount that must be added. Fasten a piece of paper to the top of the under sleeve pattern and build it up to its original size and shape. The dotted line marked "A" was the original line for the top of the under sleeve pattern. It is necessary to do this, otherwise the pattern would be shortened.

The Two-Piece Coat Sleeve

The sleeve for a tailored suit must of necessity be closer fitting than the fuller sport coat or top coat sleeve. There must be room for the action and natural curve of the arm, and yet, unlike the two piece dress sleeve, for instance, which clings to the arm and follows its every movement, the tailored sleeve requires straighter lines, and attention must be given to have the right balance. The individual measurements are applied to the two piece coat sleeve similarly as for the sleeve with a dart to the elbow.

The Width Alteration

Measure the top of both the upper and under parts of the pattern, using a tape measure, and following the curves of the pattern. Do not include the seam allowances in this measurement, measure from seam line to seam line on both parts of the pattern. The top of the sleeve must be from 2 to 2½ inches larger than the armseye of the coat, otherwise the sleeve would be spoiled. If the sleeve pattern measures more than 2½ inches larger than the armseye measurement, the sleeve pattern must be made narrower by laying a plait in the pattern as shown by the dotted line marked "C" in Diagram 10. An equal amount must be taken from both the upper and under sleeve pattern.

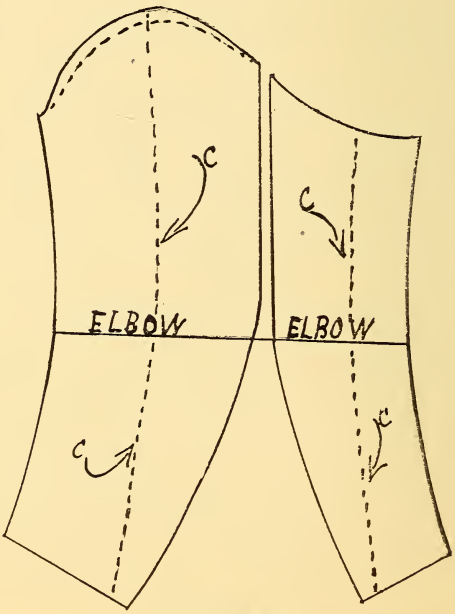


DIAGRAM 10

If the sleeve pattern measures less than the extra 2 inches required, the pattern must be made wider by cutting at the lines marked "C" and setting in a piece of paper making the pattern the necessary width. This must also be done on both the upper and the under pattern.

It may be that the top of the upper sleeve pattern has been cut too high, allowing too much fullness on the top of the sleeve to be worked into the armseye. If this seems to be so, do not cut it off. Mark the pattern with a pencil as shown by the dotted line in Diagram 10, and, when cutting the sleeve, run a trace thread in the cloth following the line on the pattern.

Baste the sleeve into the armseye on the line made by the trace threads.

Occasionally the pattern gives just the desired width for the sleeve from the elbow to the wrist, but it is too wide from the elbow to the shoulder. More often the pattern is too narrow from the elbow to the shoulder while it gives just the width required below the elbow.

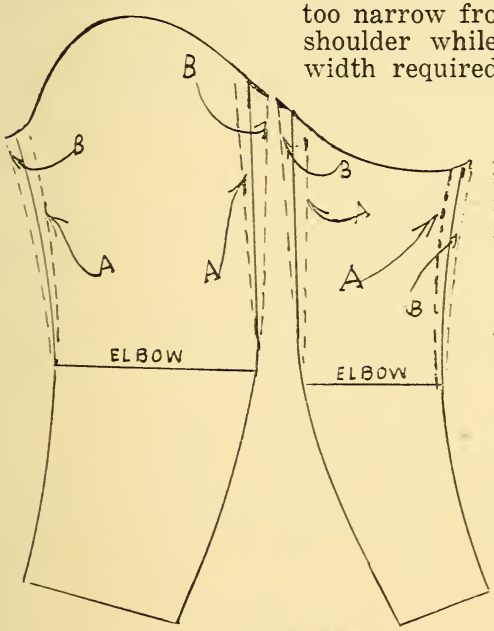


DIAGRAM 11

When this is the case the pattern is not reduced or made larger at the dotted lines marked "C" but is altered as shown by the dotted lines marked "A" and "B" in Diagram 11. "A" for the decrease of size and "B" to make the pattern wider.

An equal amount must be added or taken from both seams on both the upper and under sleeve pattern.

The Length Alteration

Apply your "shoulder to elbow" measurement to the under part of the pattern. If the pattern is too long lay a plait where the dotted line is shown in Diagram 12. If the pattern is not long enough cut it in the same place and set in a piece of paper making it the required length.

Apply your "elbow to wrist" measurement in the same way. The length measurements are applied and the alteration made the same, on both the upper and under sleeve patterns. *(See the lines marked "X" and "X" and "N" and "N" in Diagram 12.)*

Next apply your "inside length" measurement to the sleeve pattern. This measurement is No. 12 in the Chapter on Measurements. If the pattern measures more or less than your inside length measurement make the alteration, half above and half below the elbow, but not interfering with the back length measurement that has just been altered.

When making this two piece coat sleeve it is very necessary to have the inside seam on the under part of the sleeve, ½ inch longer than the inside seam of the upper part of the sleeve. *(See the dotted line marked "O" in Diagram 12.)*

This ½ inch must be held in "fulness" between the the elbow and the top of the sleeve when the sleeve is basted. Therefore when applying the inside length measurement to the pattern this ½ inch must be added to the under sleeve pattern if this allowance has not been provided for.

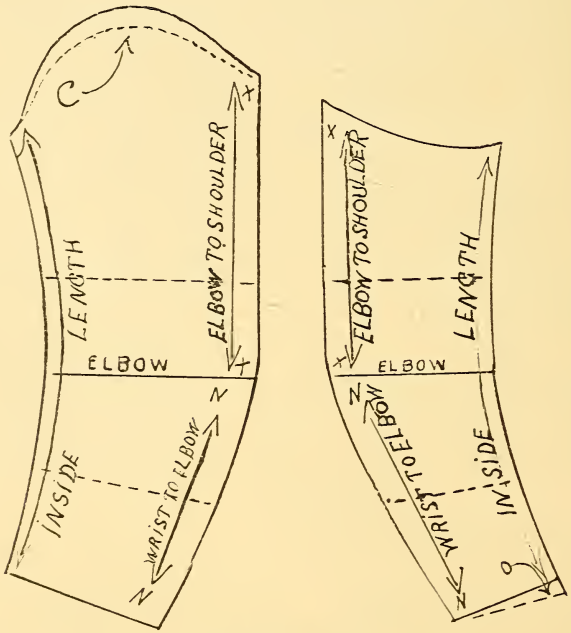


DIAGRAM 12

CHAPTER VI

CUTTING AND MAKING SKIRTS

SUGGESTIONS

Threads for Basting

Use coarse, white basting cotton, No. 40 or 50, for ordinary materials. It will hold the cloth firmer and keep it from slipping. For thin goods, use No. 60 or 70 basting cotton.

It is best to baste Taffeta or Soft Silk with sewing silk. This is not so apt to cut or leave holes in the delicate fabric after the threads have been removed.

When taking out, cut basting threads, *Do Not* pull ruthlessly. Many a fine garment has been cut and ruined by the thin, tough thread. The better way is to clip in small sections before removing.

Pressing

To press *Woolens,* lay a wet cloth, preferably cotton, on the garment just where you want it pressed. For seams it is even better to use a squeezed-out sponge.

Lay a square of good tailor's canvas on cloth about to be pressed; indeed, this makes ideal sponging material, and will keep the cloth from becoming shiny or marked. Rub the wet sponge over its surface.

It is best to use a hot iron for pressing. The reverse is true in pressing silk. A very hot iron will take the life out of a silken fabric. It is then liable to crack, and is virtually worthless, as many a garment has become, the blame, however, being placed upon the silk, when it rested entirely with the presser.

Sponging and Shrinking Woolens

Take five yards of unbleached muslin, or a sheet, if the other is not obtainable, and wring it out of cold water. Then laying your woolen goods as it came from the store, full length, and folded double, cover the fabric with the wet cloth and roll up the entire material, letting it remain for several hours, or over night.

When removing out of the sponge, hang the goods upon

a clothes line to dry. DO NOT press with a hot iron, or you will hopelessly mark it and render it liable to shininess under the slightest wear. Slow natural dry, is always best. It is then ready to cut.

Shrinking White Wash Goods

Lay the material in a pan of cold water and let come to a boil. Then hang up to dry. When but a suggestion of dampness remains *Press with a hot iron* and it will appear as well as before putting into the water.

Setting Color

A little salt in the water will set the color. Such shades as lavender, pink, blue or green, should be dried in the shade, to prevent fading.

When tracing seams on silk, do not use a tracing wheel; it will cut the silk. Tracing with a colored thread will give satisfactory results.

When making a skirt that has plaits or a stitched welt seam, leave one seam unbasted until all the other seams are stitched. The back seam, if there is one, is the best to leave open.

When sewing soft silks, crepe, chiffon or any thin material, stitch on paper; this will prevent the seams from puckering.

CUTTING THE SKIRT

The pattern has been measured and altered to the individual measurement. The length desired for the finished skirt has been determined and, below this line, a 3½ inch hem allowance has been marked upon the pattern. The width for the bottom of the skirt has been decided upon, taking into consideration the width of the material, and the next procedure is placing the pattern upon the cloth.

Placing the Pattern Upon the Cloth

One can hardly make a mistake in placing the pattern on the material, the instructions that come with the pattern makes this very plain.

It is of the utmost importance that the entire pattern be placed upon the cloth, before any part is cut, and the cutting planned economically. Failure to do this has resulted in a vexing predicament that could have been avoided.

Corners should not be pieced at the bottom of the skirt; this will not be necessary if the entire pattern is placed on the cloth. When it happens that the width of the material will hardly give the width desired for the bottom of the skirt, an inch or two can be added by placing the pattern on the cloth so as to have the full width of the material where the hem is turned, and then piecing the hem allowance.

For example, Diagram 1 shows 36-inch material, with the pattern placed to give the full 18 inches in the bottom of the front half of the skirt. The space marked "O" is where the hem is pieced. This will not show when the hem is turned. If the material should prove to be too narrow for the width of the skirt at the bottom decided upon in the pattern, it is much better to have more seams in the skirt than it is to piece the gores.

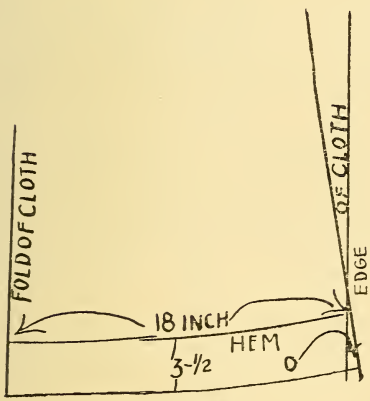


DIAGRAM 1

Then again it is sometimes necessary to make a greater allowance at the back, for gathers at the waist line, if the design selected calls for gathers.

Take time and study every detail carefully before cutting and there will be nothing to worry over or get nervous about after the skirt has been cut.

The beginner is especially cautioned not to hurry as it is when hurrying mistakes are made.

The Grain of the Cloth

Be sure the pattern is placed in the right relation to the grain of the cloth. Some weaves have a decided "up and down grain." Especially is this true of Broad-cloth. Great care must be exercised here so that no mistakes are made, as they often prove costly and valuable material is wasted. Broad-cloth, and indeed almost every material with a nap except velvet, should be cut with the nap running down.

Rub the hand gently down over the cloth, the smooth feeling will show the map running down, while rubbing against the nap will feel rough. Be absolutely certain, both that the nap is running down, and that every part of the garment has the nap running the same way.

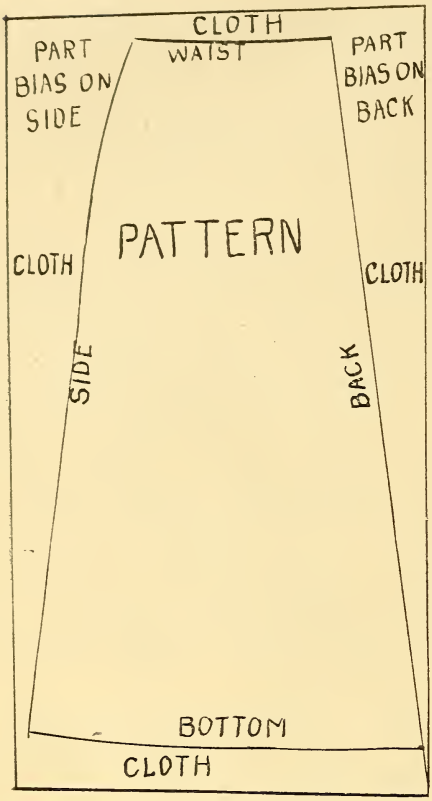


DIAGRAM 2

Allowing for Gathers

It is frequently the case that more fullness is needed for gathers at the back of the skirt than the pattern allows for. This is very easily remedied by placing the pattern on the cloth as shown in Diagram 3. Notice that three inches is allowed at the waist line. This is on the folded cloth giving six inches of fullness to gather.

Bias

It is not always desirable to have all the bias at the sides of the skirt. In a four piece skirt, where there is a seam in the back, it is much better to have part bias at the side and part at the back. Therefore, when placing the pattern on the cloth arrange for this by placing the pattern as shown in Diagram 2.

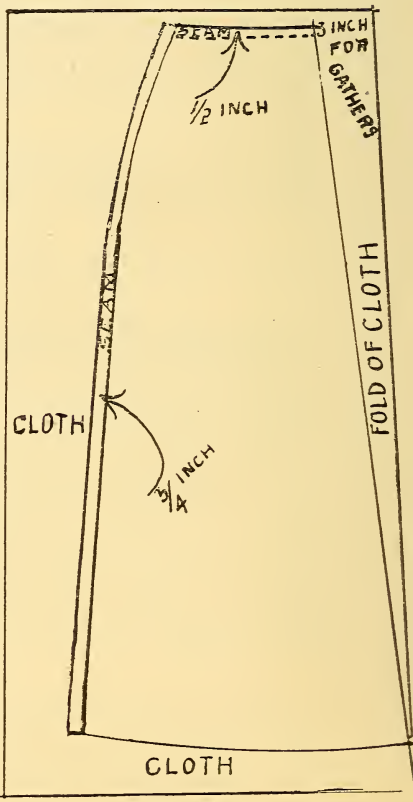


DIAGRAM 3

Using a Pattern on Striped Material

When making a dress or a skirt out of material that has stripes or plaids it is very necessary that the stripes or plaids be matched perfectly. A very simple way to do this is as follows: Having cut the front or back half of the garment as the case may be, take the other half of the pattern and placing it beside the cloth already cut, mark upon the pattern, with a pencil, a continuation of the stripes or plaids. When this half of the pattern is placed upon the cloth the pencil markings can be made to correspond with the stripes on the cloth.

Using a Pattern for a Plaited Skirt

In Chapter 3 will be found the instructions for altering a plaited skirt pattern. The diagram in Chapter 3, shows how to mark the plaits in the pattern, after the pattern has been altered to fit the individual, and the plaits folded in the pattern.

After each plait has been carefully marked with a pencil, both upon the plait and along its edge, the pattern can be smoothed out flat and placed upon the folded cloth. Fasten the pattern securely in place upon the cloth with pins.

Cut the cloth and before taking the pattern off, mark the plaits with tailor tacks, by following the pencil lines drawn upon the pattern.

Take the tailor tacks, or trace threads, through the pattern and both thicknesses of cloth. When the threads are clipped and the pattern lifted off, the plaits will be marked evenly on both sides of the cloth. *(See instructions for Tailor Tacks on Page 4, Diagram 6.)*

Fold the plaits in the cloth upon the lines marked with the tailor tacks and baste them carefully. By following this method with a plaited skirt pattern the plaits will be even alike on both sides.

It will not be out of place here to remind the home sewer that perfect results follow careful attention to these things, that are too often, considered unimportant. A tailor would never attempt to put a garment together without first marking every plait, seam, hem, waist line, pockets, yokes, etc., with tailor tacks. On the other hand many home sewers would not think of giving the time to anything so superfluous as tailor tacks.

It is for this reason the skirt or suit tailored at home

has an unprofessional appearance. It pays to take the time to do a thing right. Tailor tacks are important and necessary. Mark the pattern with a pencil (if it has been altered so the perforations are useless) outlining pockets, yokes, plaits, seams, waist line and hip line, and take the tailor tacks through the pattern and both thicknesses of cloth, following these pencil markings. The garment can then be put together more perfectly and with less trouble.

The plaited skirt is always worn in some style or other. It may be merely a plait on each gore, or it may be a cluster of them on each side of the panel. But which ever is used, they can be arranged so that they will be becoming to any figure.

Sometimes they can be stitched down almost to the knee, and again, only down to the hip line—it is really a matter of choice and good judgment, influenced by prevailing styles.

The illustration shows side plaits all around from the front to the back, meeting with an inverted plait on the back.

DIAGRAM 4
A PLAITED SKIRT

A Plaited Skirt Without a Pattern

It is not necessary to have a pattern when making a plaited skirt out of straight lengths of cloth.

Take three widths, say of 36-inch material, and cut them to your longest length measurement. Sew the three widths together, leaving one seam open, so the cloth can be spread flat upon the table.

Next find the center of the entire width and pin a box plait, making it any width desired. The *center* of this box plait is the center front of the skirt. Beginning at this box plait lay each plait at the hip line, plaiting one side of the cloth first into half the hip measurement. Then plait the other half in a like manner. Be sure to plait at the hip line first as it is the balance line for the skirt.

Next fold the plaits from the hip line to the waist line, curving them to get the exact measurement. Always keep the straight grain of the cloth on the top of the plait and all the bias underneath. This is to keep the plaits from swinging out at the bottom when the skirt is finished.

When the plaits are carefully basted above the hip line, they may be basted below the hip line so they can be pressed with a warm iron. The back seam can then be sewed, two plaits being brought together to form an inverted plait. This seam may be sewed all the way up and the placket closing can be placed under any one of the plaits at the left side.

Plaits may be stitched down with the machine to just below the hip line or they may only be stitched part way. When plaits are not stitched on the outside to the hip line, a piece of cambric, about two inches wide, may be used to hold the plaits. Have the strip of cambric long enough to go around the skirt at the hip line and fasten the underside of each plait to it using the tacking stitch. It is very easy plaiting a striped silk in this manner as the stripe can be followed for the top of the plait.

A Skirt With a Drape on the Side

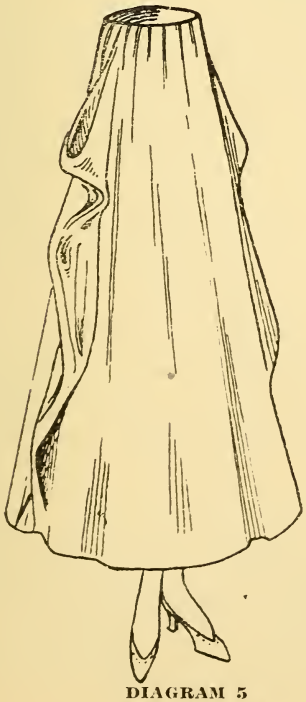
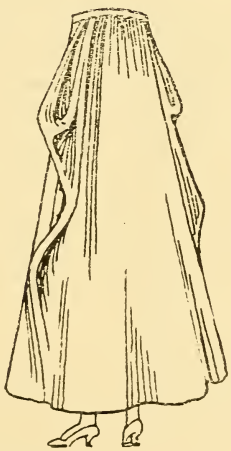


DIAGRAM 5
A DRAPED SKIRT



This skirt is made with three widths of 36-inch cloth, cut to the desired length and basted together. The center of one width is in front and is the center front of the skirt. One of the seams comes at the center of the back of the skirt and the other two seams come at the sides.

Cut a belting to the exact waist measurement, and planning to have the skirt closing to the right or left, pin the cloth to this belting at the center front and back.

Now gather the cloth nine inches each side of the center front (making a total of 18 inches) gathered into half the waist line and, treating the back in the same manner, baste to the belting, allowing the remainder of the cloth at each side to drop one yard to form the drape. This drape may be made less if desired by gathering more fullness into the waist line at front and back. Soft satins or any soft material drapes well in this skirt.

A very simple skirt to make yet very effective and becoming to slender figures.

Cascade Drape

This cascade drape can be inserted into the skirt seams in various ways. Just as a suggestion of how to cut it, see Diagram 6. It may be made of the same cloth and faced, or can be picoted on the edge for finish. The cascade drape will look well on the four-piece skirt.

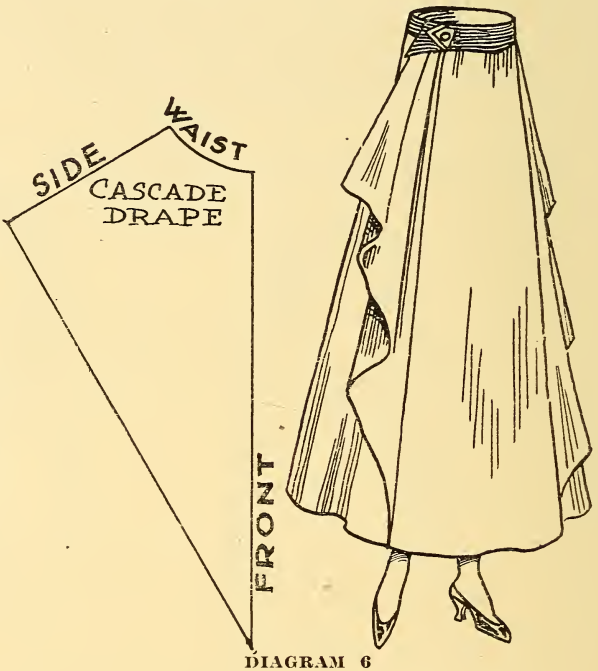


DIAGRAM 6

Basting

After the skirt has been cut and marked with tailor tacks and the pattern lifted off, the next thing is to baste it carefully together on the lines marked for the seams.

Do not hold a skirt, or any full length garment, in your hands while basting it. If you do the seams will stretch and be far from even when the bottom is reached.

The pieces of a skirt should be handled very carefully after they are cut and before they are basted. Especially is this true where there is bias. Just moving the material will sometimes cause it to stretch. Often the home dressmaker will cut out one piece of a skirt, and, picking it up by the edge will throw it over the back of a chair while another piece is cut out. This often results in a gore stretching three or four inches.

The proper way to baste the side seams in a skirt, or any full length garment, is to carefully lay the pieces flat upon the table and pin the top of the seam together evenly.

Likewise pin the bottom of the seam together evenly. Where there is bias the seam will doubtless have stretched. Work this back into its original length by smoothing the cloth with your hands.

Beginning at the ends of the seam press gently toward the center, continuing until the entire amount that was stretched has disappeared.

Next take a piece of cambric or any firm material, cut lengthwise and one inch wide. Do not tear the cambric into inch wide lengths, cut it.

When the skirt is the garment being basted, these lengths should be cut the exact number of inches desired for the side length of the finished skirt. Measure your pattern from the natural waist line to where the hem is to be turned. This pattern, if it was measured and altered as it should have been, will be the exact length desired. These strips of cambric are to be used for staying the side seams.

Any seam in a full length garment where there is bias must be stayed. Where bias meets the straight of the cloth the edge stay is not necessary. It is also unnecessary to stay seams where there is no bias.

Pin the edge stay in with the seam. It does not matter upon which side of the seam allowance the edge stay is placed. Pin it at the waist line first, then at the bottom of the skirt where the line has been traced upon which to turn the hem. The edge stay need not extend below this line.

After pinning the edge stay at the top and bottom, pin it here and there along the length of the seam so as to hold the cloth and stay together. Now, beginning at the top, baste carefully down to the bottom, using a small even basting stitch, and basting the edge stay in with the seam. Do not use a long basting stitch here, because, if you do, the sewing machine will shove the cloth, causing puckers that may be difficult to press out. When sewing this seam with the machine place the cloth side next to the feeder and the

stay on top. Placing the cloth side next to the feeder allows the feeder to take care of the extra length or fullness, that has been held on to the edge stay.

After sewing this seam remove the bastings and overcast or bind it. The seam is then pressed open and the edge stay is pressed under one side of the seam allowance.

When overcasting the seams in a skirt always start at the bottom and work to the top. In doing so the threads are held down smoothly with the left thumb and finger while you overcast from right to left taking one stitch at a time.

When binding the seam begin at the bottom and work toward the top. *(See Binding and Overcasting in the Chapter on Stitches).*

The Placket

The extension for the facing of the upper lap of the placket and the extension for the under lap of the placket may be cut with the skirt. (*See diagram* 7.)

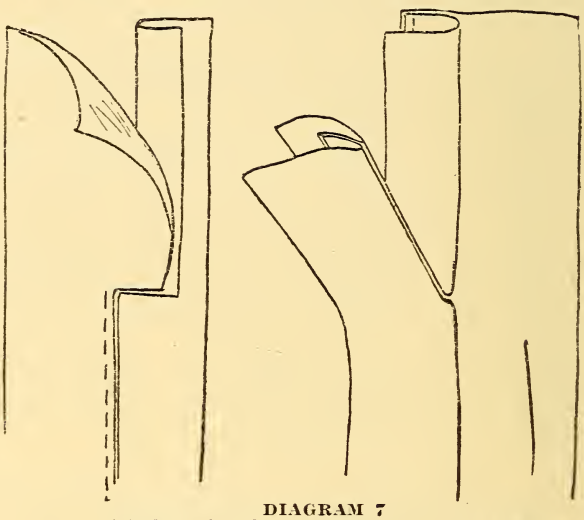


DIAGRAM 7
Placket with the extension cut in the seam.
Placket with the facing sewed to the seam.

When this extension and the skirt is cut in one piece I would advise cutting it on both the left and the right side, because you are cutting your skirt double and it is better to cut it on both sides, keeping the cloth even, and trim off the useless extension on the right side, than to haggle into your cloth.

If, to save material or to fit the gores in more economically when cutting, you do not cut the placket extension with the gore, you must sew it on. *(See Diagram 7).*

This extension should be 2½ inches wide and about 2 inches longer than the opening for the placket. The length of the placket depends on the individual. It should be of sufficient length to permit the skirt being slipped over the head. From 10 to 11 inches is a good length for the average woman.

Whether the extension for the facing of the upper lap of the placket and the extension for the under lap is cut with the gore or sewed on, they both must be stayed. Use a piece of straight material such as cambric, lawn or silk. By "straight" we mean not bias. This stay must also be 2½ inches wide.

Fold the facing for the upper side of the placket over the stay and sew the facing and the stay neatly to the body of the skirt, using a hemming stitch.

The edges of the cloth may be bound, overcast, or the edge folded and hemmed.

Before the facing for the upper side of the placket is folded over the stay and stitched, the belting should be put in. (See the instructions in this Chapter teaching how the belting is put on the skirt). The under lap of the placket is faced on the wrong side with a piece of staying material. This strengthens the under lap for the eyes or snap fasteners. The edges of the under lap may be finished by binding, overcasting or any way that seems desirable.

This extension was cut two inches longer than the placket proper; this makes a neat strong placket. The seam is sewed up two inches beyond the edge of the facing. A row of snap fasteners with three strong hooks and eyes at the belt will complete this placket. This is the simplest and best way to finish a placket in a tailored skirt.

The placket closing may be in a seam, under a plait or in a slash made in the skirt. There are various ways to finish plackets. For a gathered skirt where a slash is made for the placket, or where it comes in a straight seam, it can be finished with a binding.

A Bound Placket

(See Diagram 8).

Take a piece of the material of which the skirt is made and cut on the straight grain of the cloth. This piece of material should be from 2½ to 3 inches wide and twice as long as the length of the placket. This is sewed on like a binding.

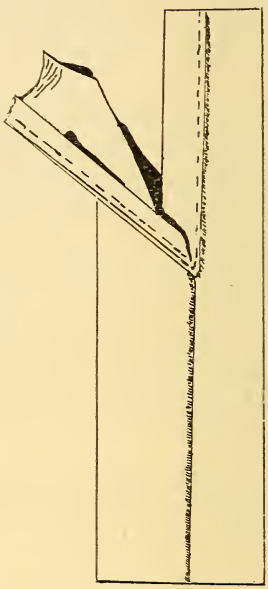


DIAGRAM 8

Starting at one end of the opening for the placket, place the right side of the binding next to the right side of the cloth and baste the two together, basting from one end of the opening for the placket down to the bottom, continuing around, and up the other side. Keep the edges of the cloth and binding even.

Next sew the binding from the top down, continuing around the bottom and up the other side. Have the seam as narrow as you can.

Turn the binding onto the wrong side of the skirt and sew it down with a hemming stitch or it may be sewed on the machine.

When the binding is turned at the lower end of the placket it will be necessary to clip the seam to make a perfect turn and to keep the lower edge of the placket from looking puckered. Arrange the placket so it closes properly and stitch on the inside to keep the lower edge of the placket from gaping. Press with a warm iron.

The Belting

There are many kinds of belting. Just a straight belting about 2 inches wide is best for slender folks. When the skirt is high waisted a belting as wide as the waist line is high should be used.

A stout person can use a belting taped in the center and flaring to both edges. This belting will be form fitting. If this belting cannot be obtained the same result can be secured by taking darts in a wide straight belting. A narrow straight belting should be used for a short waist. Tall slender folks can use a belting three inches wide.

In dresses, made from light materials and especially silk

or satin, a boned belting can be used giving excellent results. The bodice for a party dress may be built on a feather boned girdle six inches high.

Attaching the Skirt to the Belting

There are various ways of attaching the skirt to the belting, any one of which may prove satisfactory. In thirty-five years of dressmaking I have finished hundreds and hundreds of skirts and I have found that turning the skirt over the belting and finishing it on the inside with a seam binding or a cross stitch, gives the best looking finish. This leaves no seam between the cloth and the belting to cause a ridge which is not only annoying but is very noticeable, as it leaves a mark when the skirt is pressed.

The belting for a separate skirt with a natural waist line should be 2½ inches longer than the exact waist measurement. When basting the top of the skirt over the belting place the belting under the placket and right up to where the facing turns. *(See Diagram 9.)*

Next turn the seam of the skirt over the belting turning back the facing as well. *(See Diagram 9).*

The shaded lines at the top of the belting in Diagram 9 shows the cloth turned over the belting.

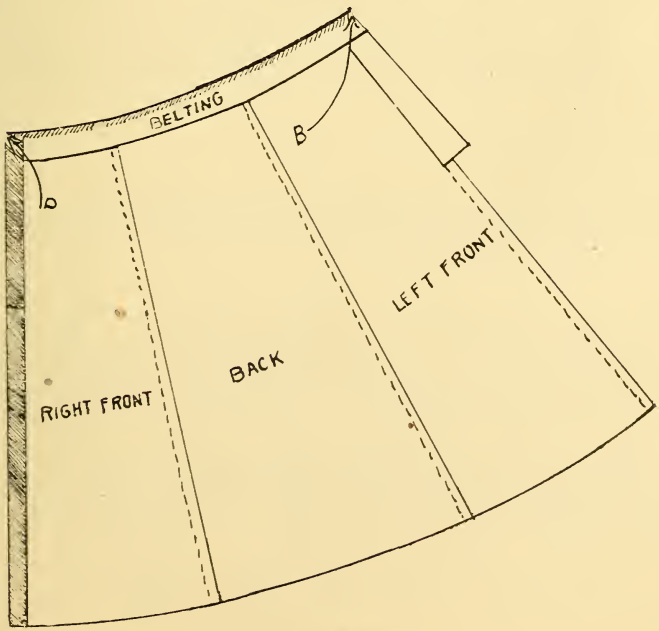


DIAGRAM 9

The shaded lines at the center front of this three piece skirt shows the cloth turned back for the hem down the front. Have the belting extend to the end of the extension for the under lap of the placket. *(See "B", Diagram 9).* The skirt is turned over the belting and cross stitched, or the edge bound, from the top lap of the placket to the outer edge of the extension for the under lap. By doing this two rows of hooks and eyes are avoided as one row is all that is necessary. This will be found to be a most satisfactory finish for the top and the simplest and best method of attaching the skirt to the belting.

The belting is put in any separate skirt, no matter where the placket is, whether in a seam or under a plait, in the same way. Have the belting under the facing for the upper lap of the placket and extending to where the facing turns. Also have the belting continue to the edge of the extension for the under lap.

Where the skirt is gathered or plaited it should not be turned over the belting as that would be bunglesome. If the skirt is gathered in the back only, turn the skirt over the belting until you come to the gathers then trim off the gathers until they come not quite to the top of the belting. Put in two or three rows of shirring to hold the gathers and sew them to the belting, finishing the top with a binding.

Where the skirt is altogether gathered let the gathers come half way to the top of the belting and finish the raw edges of the cloth with a binding. The girdle will cover both the edge of the cloth and the belting. The girdle is tacked on to the belting.

Turning the Hem

After the skirt has been attached to the belting and the seams have been finished and pressed open, you are ready to turn and finish the hem.

In altering the pattern for the skirt you made it the exact length desired for the finished skirt at the center front, side seams and center back. Below this line which you penciled on the pattern you allowed 3 or 3½ inches for the hem. When the pattern was placed on the material and the skirt cut out, you followed the penciled line where the hem was to be turned with tailor tacks or trace threads. You therefore have the line upon which the hem is to be turned plainly marked on the cloth.

Turn the hem upon this line, baste carefully and try the skirt on to determine the length and to be sure you have it even.

Basting the Hem

First, baste where the hem is turned. This is shown by the dotted line in Diagram 10.

Next, measure carefully marking the depth of the hem all around the skirt. This is to make sure you have the hem the same depth.

A simple yet effective method, is to cut a piece of card board the exact depth of the hem and use this card board for a guide. Now, fold the edge of the hem under and baste with a small running stitch. Sew with a slip stitch, remove the bastings and press with a warm iron. Finishing the hem this way will be very satisfactory for thin materials.

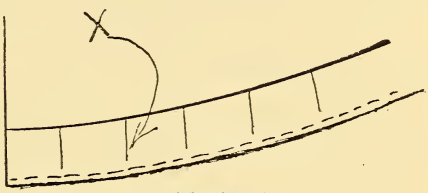


DIAGRAM 10

If the cloth is heavy the edge of the hem may be bound. Use silk binding ribbon or a bias binding made of cambric or any suitable material. This bias binding should be cut in narrow strips about ¾ of an inch wide.

Facing a Hem

Although I do not advise it unless absolutely necessary yet a skirt that is very circular may have to be faced. This facing is often referred to as a false hem. This facing must be bias or cut the shape of the bottom of the skirt. If the skirt is gored cut the facing for each gore separately and have the seams in the facing and the seams in the skirt meet. This is sewed on like any facing and finished like a hem.

Fullness in the Edge of the Hem

When skirts are straight and narrow around the bottom we experience no difficulty in making the hem lay smooth and flat.

When the skirt is gored and wide at the bottom, we will find, after putting in the first bastings that the edge of the hem is wider than it is where it was turned. This, we call "fullness" in the edge of the hem. This fullness may be shrunken out if the material is wool.

Take a thread, the same color as the cloth, and, using a small running stitch, run the thread all around the edge of

the hem and draw this thread up until it is exactly the same size as the body of the skirt. This brings the hem up to the proper circumference to fit down closely to the body of the skirt. The extra fulness, or puckers, we will shrink out. Turn the hem upon the first bastings and take a sponge cloth, wrung out of water, and lay it upon the turned down hem. Press with a hot iron until all the gathers have been shrunken out and the hem is the same size as the thread. This can be done until not a gather will show and the hem will lay evenly and perfectly along the body of the skirt. Bind the edge of the hem neatly and after basting, sew it to the body of the skirt with the sewing machine.

The binding may be sewed on with the machine and the hem felled down by hand. The binding may also be basted on and both the binding and the hem sewed with the machine in one operation.

The more circular the skirt is the greater the amount of fullness in the hem. Sometimes small plaits can be laid in the hem to take care of this fulness. *(See Diagram 10.)* This will be found to work satisfactorily.

Sewing the Hem

When the hem is sewed with the machine place the wrong side of the skirt next the feeder. The feeder will help to carry any fullness through without showing gathers and the tension will often make a better stitch on the right side.

Woolen skirts may be hemmed by hand using the regular hemming stitch.

Silks, Satins, Crepes, Voiles and any expensive materials being made up into handsome gowns, should always have the hem finished by hand. To sew the hem of such a gown with the machine not only cheapens the appearance of the garment but it is also more or less injurious to the cloth. Prepare the hem in the usual way and use the regular hemming stitch or the slip stitch. If silk or satin skirts are hemmed with the machine they are handled just the same as the woolen skirts.

TURNING AN EVEN HEM

It often happens that one is alone and there is no one available to help in turning a hem evenly at the bottom of the skirt.

After the skirt has been fastened to the belting and you are ready to have the hem turned, put the skirt on

and standing erect (be sure not to look down or sway from side to side) before the glass, go all around yourself with the yard stick as shown in the diagram.

DIAGRAM 11

Place a pin at the top of the yard stick at frequent intervals. Pay no attention to the distance of these pins from the waist line. Have the yard stick perpendicular and the pins will be 36 inches from the floor.

Take the skirt off and lay it on the table. Place the yard stick again on the skirt with the 36-inch end at the pins.

You may now place another pin at the 5 or 6-inch mark on the yard stick, which will be 5 or 6 inches from the floor. This is where the hem will turn.

The distance of the finished skirt from the floor will, of course, depend on the prevailing style or upon individual taste.

Continue to measure from the first pins to where the hem will turn, marking at frequent intervals by placing pins. This second row of pins will be an even distance from the floor all around. When the skirt has been marked all around, run a basting thread evenly around the bottom on the line of the pins. Turn the hem on this basting thread line.

If the weave of the cloth is firm, this will assure you of an even length all around the bottom of the skirt. If the cloth is inclined to stretch, you can baste the hem and try it on and see where it has stretched. You can then change the pins and get it to hang perfectly with little trouble.

CHAPTER VII

CUTTING AND MAKING BLOUSES

One of the essentials in every woman's wardrobe are her blouses. Styles come and go and come again but the blouse always remains. Any woman with a few good looking blouses and a well-tailored skirt is always in style and is well dressed. There is such a variety of designs from which to choose and such a wonderful assortment of materials from which to select, that no woman need be without beautiful and becoming blouses.

Since the hemstitching machines have come into vogue, for finishing seams, and adding much to the trimming, the problem of blouse expense and making, has to a great extent become solved. In the blouse, perhaps more than in any other garment, exquisite workmanship is necessary if the finished blouse is to have the desired appearance. The finishing of the seams on the wrong side has much to do with the effect when the garment is completed.

When the blouse is made from sheer material the under-arm seam and the inside seam of the sleeve should be French seamed. If hemstitching is used all of the seams may be hemstitched.

In a tailored blouse the seams are felled and stitched with the sewing machine making a neat finish on the inside as well as giving a smart tailored looked to the outside. A silk or wool blouse may have the seams sewed like an ordinary seam and then overcast neatly or bound with a seam binding. These seams may be finished separately and pressed open, or they may be bound double.

After the shoulder and under-arm seam has been basted and sewed, hem the bottom and put a one-half inch elastic inside the hem.

Another way to finish the bottom of a blouse is to make a band one inch wide and attach it to the back of the blouse, leaving the front loose, to be held in with the band when it is fastened around the waist.

Finishing the Front of a Blouse

There are numerous ways to finish the front of a blouse. Just a hem down the front, with the right side lapping over the left, and fastened with buttons and buttonholes is a very simple way. Loops of cord or braid, or crocheted loops may also be used with buttons.

Finishing the Front With a Box Plait

A box plait in the front is especially good looking for a tailored blouse. This box plait may be made about 2½ inches in width and should be basted in the cloth before the blouse is cut. The box plait must be on the right side of the opening and the center of the box plait should be the center front of the blouse. The opening will therefore be a little to the left.

On the left side just a hem is allowed for the underlap of the front.

Buttons and button holes are always used with this style of blouse.

The box plait may be stitched on each side having the stitching as far from the edge as the individual taste suggests.

Finishing the Front With a Slot Seam

First baste a hem on the left side of the front of the blouse.

Next cut a strip of the material, lengthwise, and about three inches wide for a fly. This fly is doubled and basted onto the left side, and underneath the hem, with half the width extending beyond the hem.

Now stitch the hem with the sewing machine and stitching the fly on to the blouse at the same time.

Baste and stitch the hem on the right side of the blouse and the right side will lap the fly meeting the hem on the left side. (*See the Slot Seam, Diagram 19, Chapter 1*).

The front of this blouse is fastened with snap fasteners or hooks and eyes.

Attaching the Collar to the Blouse

When a flat or rolling collar is sewed on to the neck of the blouse and the collar is made double, it is necessary that the underside and upperside of the collar be sewed on separately.

The underside or lining of the collar is sewed on first. Baste it on carefully having the blouse right side out and the underside of the collar in its final place with the edge of the collar and the edge of the neck of the blouse evenly together.

Sew it on using a short basting stitch. Begin at the center back and sew to first one end and then the other. The upper part of the collar is then placed under the half of the collar that has been sewed on and in the same position as though it were going to be the underpart of the collar. It is, however, placed with the wrong side up and the right side next to the body of the garment. The outer edges of the two parts of the collar are then sewed together and the upper part of the collar turned up over the under part of the collar.

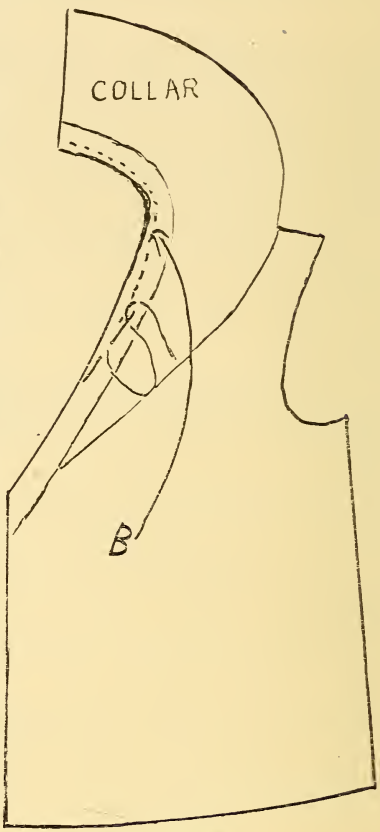


DIAGRAM 1

The upper collar is brought up and turned over the seam at the neck and, with the edge turned under like a hem, is felled down by hand to the body of the garment. It may be finished at the neck with a bias facing like the collar that is made of one thickness. *(See "B" Diagram 1, showing the bias facing before it is turned.)*

When the collar is made of one thickness of cloth you first find the center of the back of the neck of the blouse and the center of the back of the neck of the collar. Place the wrong side of the collar next to the right side of the blouse having the two edges come together evenly.

Baste carefully from the center back to the front on one side and then on the other. Next cut a bias strip of the cloth, three-fourths of an inch wide, and place the right side of this bias strip next to the right side of the collar and baste carefully. Now sew the three thicknesses together with a running stitch. *(See "B," Diagram 1, showing the bias facing before it is turned).*

Turn the bias facing on to the wrong side of the neck of the blouse covering the seam and after basting carefully, sew it down by hand using a small hemming stitch. Some-

times this bias facing may be sewed on with the sewing machine.

Finishing the Yoke

When there is a yoke on a blouse it should always be sewed on in the following way: Turn the edge of the yoke under and baste it flat on to the body of the blouse. This will always look best. Never French seam a yoke on to the blouse where there are gathers in the blouse. The yoke should be stitched from the right side or hemstitched. If it is sewed with the sewing machine the seam should be finished neatly on the wrong side by overcasting or binding.

A Drop Yoke

The drop yoke on the front of a blouse has considerable bias, it is therefore necessary when making a drop yoke blouse out of thin stretchy material, to stay the edge of the yoke with a piece of the cloth cut lengthwise. Cut this strip about one-half inch wide. If there is a selvage edge to the cloth this may be used.

Sew this stay in with the seam. This will prevent the yoke from stretching down over the shoulder. Never French seam a drop yoke on the front of a blouse, especially when the front is gathered. It would not look well from the outside. It is best to fold the edge of the yoke under and place it on to the gathered body of the blouse and, after the stitching is done, finish it on the wrong side with a binding. It may be hemstitched or finished with a chain stitch.

The Kimona Blouse

The kimona blouse is very simple and may be cut from a plain foundation pattern. A lining pattern having French lines or a plain lining pattern with darts may also be used. Diagram 3 shows a French lining pattern placed on the cloth and the kimona blouse outlined. Place your foundation on the cloth as shown in Diagram 3. The front and back of the pattern is set shoulder to shoulder joining however only at the neck. This is to avoid bias in back or front. On the other hand, should bias be desired, place the shoulder lines together.

DIAGRAM 2
A Kimona Blouse

one of the many varieties of cuffs fashion or individual taste may select. Cut the cuff to fit the wrist, or make it the size of the hand measure.

Closing may be fashioned at the front, to the left, or may be made in the back.

Any material may be used, and for the medium sized model 2½ yards of 36-inch cloth will be required.

It is well to lay a plait upon the cloth in front, where the dotted line is shown. This plait should start at the top like a dart, and be two inches deep at the waist line. This is to give more and needed fullness over the bust.

Between the two X's on the back of the sleeve, as shown in Diagram 3, hold in one inch of fullness. This will be sufficient to give the elbow greater freedom of action.

This blouse may also be made with a seam on the shoulder. Any style collar is adaptable; as also any

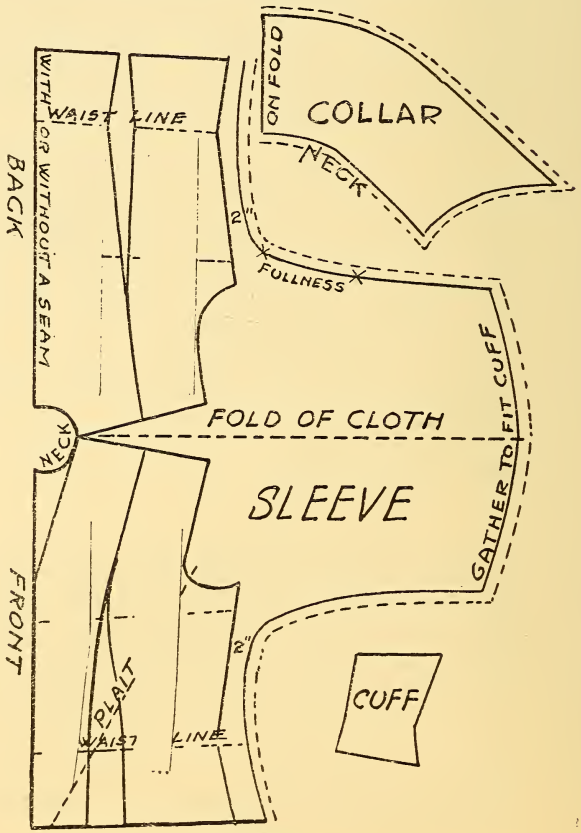


DIAGRAM 3

Blouse With Drop Shoulder and Surplus Front

DIAGRAM 4
A Drop Shoulder

Begin by using a plain lining with darts. From this lining as a foundation, draft the blouse as shown in Diagram 5.

Draw the line for the shoulder from the base of the neck straight out to three inches beyond the tip of the shoulder. This gives the shoulder a drop of three inches as clearly shown in Diagram 5.

This diagram shows the line for the under arm seam to be just below the armseye, two inches beyond the under arm seam of the plain lining. This may be more or less, according to the amount of fullness desired in the blouse. Copy the lines of the diagram, using good judgment, and no difficulty will be experienced.

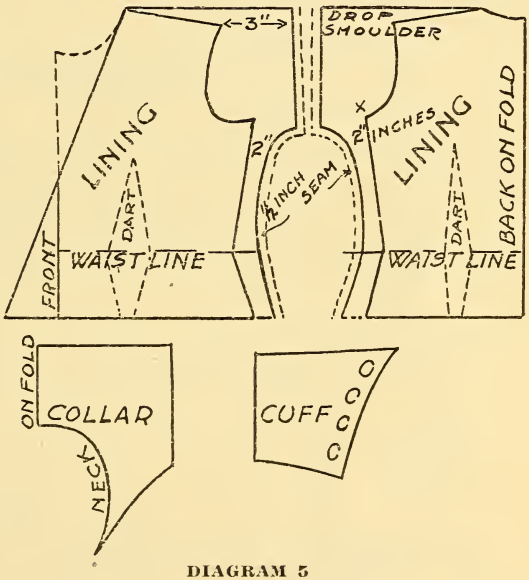


DIAGRAM 5

The surplus front is outlined by drawing a line from the base of the neck at the shoulder and crossing the center front line of the plain lining at the bust point, continue down to three inches below the waist line. The amount of fullness below the bust point is optional. The back of this blouse is outlined in a similar manner as shown by Diagram 5. Make the usual allowance for seams and cut.

Sew the seams of the lining first, then sew the sleeves into the lining. Next sew the seams of the blouse and finish the drop shoulder with a cord. Then mark the center back of the blouse at the neck and the center back of the collar and baste the collar on carefully.

When sewing the collar on finish with a one-inch bias facing.

Face the surplus front or make allowance for a hem when cutting. Make a band one inch wide and attach this band to the back of the blouse at the waist line, or when hemming the bottom of the blouse, put in ½-inch elastic.

Baste the cuff onto the sleeve and finish with a facing, the same as for the collar.

If a thin material, such as Georgette Crepe, is used, employ French seams.

Blouse With a Gibson Plait

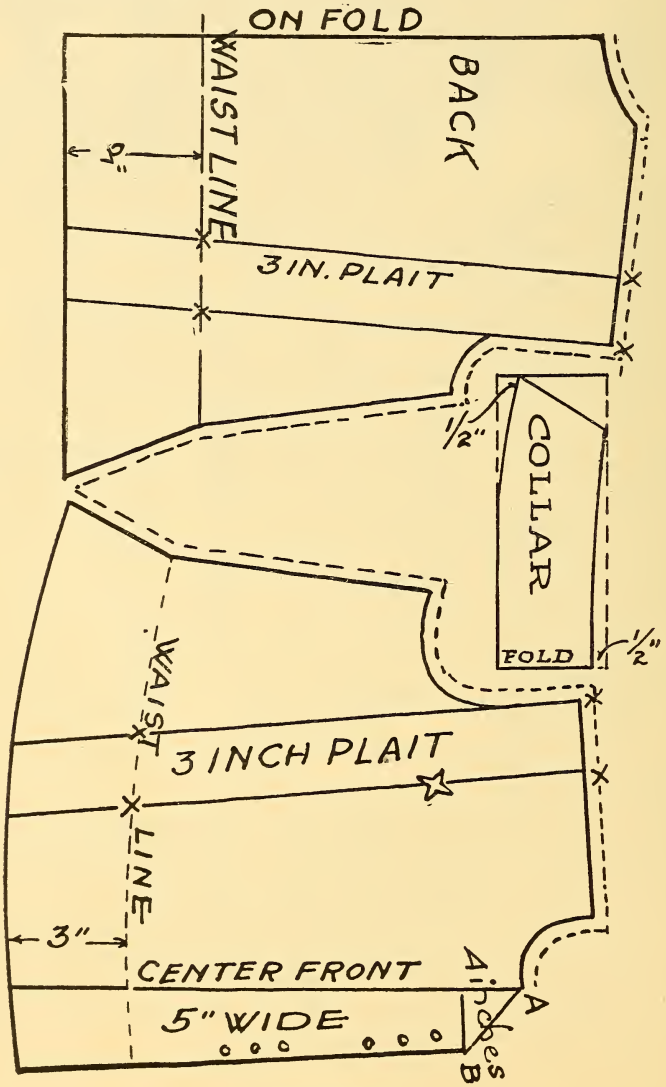


DIAGRAM 6

This blouse is always worn; is stylish in cut and becoming in its lines. Particularly is it adapted to the large woman.

Invariably it makes a good looking tailored blouse, or, is equally suitable for a house dress. May be cut out of any kind of cloth.

Diagram 6 shows both the front and back as they will appear when cut out, and ready to baste. Place your foundation pattern on the cloth 5 inches back from the edge. *(See Diagram 6).*

Having done this, trace for the center front, including the outline of the neck. Then measure down the center front from the base of the neck 4 inches, and from this point draw a line to B, which in turn must be connected with A. See A-B in Diagram 6.

Trace the length of the shoulder and follow this by laying a plait 1½ inches deep, as shown between points X and X at the waist line of Diagram 6. Pin your goods down and proceed to outline at armseye and under the arm. Allow three inches below the waist for length and fullness.

The back of this blouse is outlined and the plait is laid in the same manner as for the front. (See Diagram 6.)

The collar for this blouse, (see Diagram 6), must be fashioned to the size of the neck and may be done as follows: Cut a piece of muslin the length of the given neck measurement, and as deep as you desire your collar to be. Follow the dimensions given in the illustration. Conclude by fitting to the neck, getting the correct size before cutting the cloth.

A Gibson plait may be stitched all the way down the back, but looks better in front, just stitched above the break at the armseye. Note the star on the front plait in Diagram 6.

DIAGRAM 7

Cutting a Blouse From One and One-half Yards of Thirty-six Inch Material

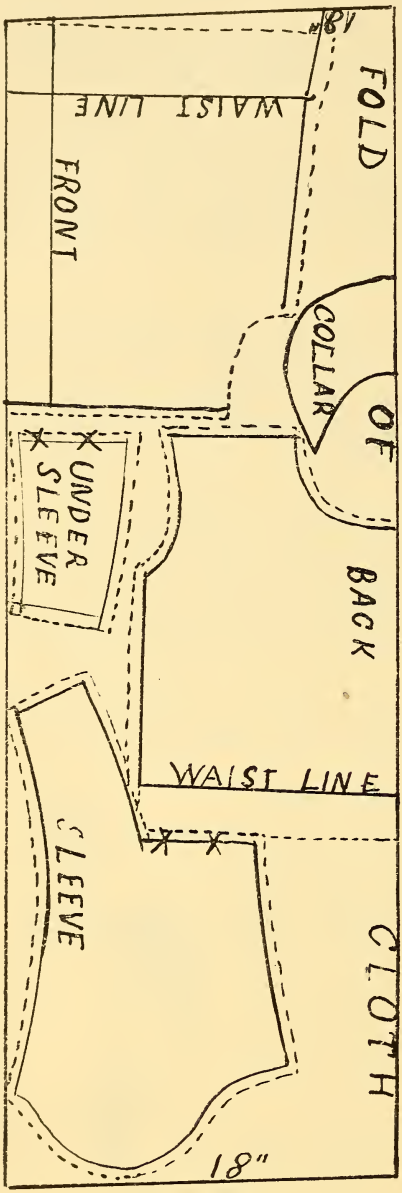


DIAGRAM 8

The diagram shows how a pattern may be placed on 1½ yards of 36-inch cloth and the entire blouse gotten out of just that amount; and for any woman unless she is extra large. It is necessary, however, to piece the sleeve under the arm.

The diagram shows a sleeve with the dart to the elbow but with the lower part of the under sleeve cut from a corner of the cloth. It is joined to the sleeve as shown by "X-X" in the diagram.

To get a sleeve with a dart to the elbow out without piecing, 1¾ yards will be necessary; 1¾ yards, however, giving ample material for almost any sized woman.

How to Cut a Flat Sailor Collar

Pin the shoulder seams together as illustrated in Diagram 9. If a V neck is desired, mark 3 inches down from the front of the neck, which makes a very good depth for the average blouse.

Then take a piece of paper and placing the edge upon the center back at the neck (See X-Y, Diagram 9), trace the line of the neck and down the line for the V, and shape it to any desired size or curves. See Diagram 9 for two styles illustrated; one a flat sailor collar, and the other pointed in front and rounded at the back.

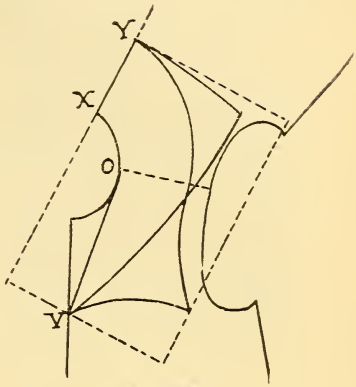


DIAGRAM 9

How to Cut a Rolling Collar

When a blouse has been cut out, pin the shoulder seams together and cut a V down from the neck line, to the desired depth (see Diagram 10), which we will say, for an example, is 3 inches.

Whereupon, place a piece of paper over the blouse, with its edge upon the fold of the back, as in the illustration from X to X, Diagram 10, six inches in length. Now trace the neck line, as you would for a flat collar.

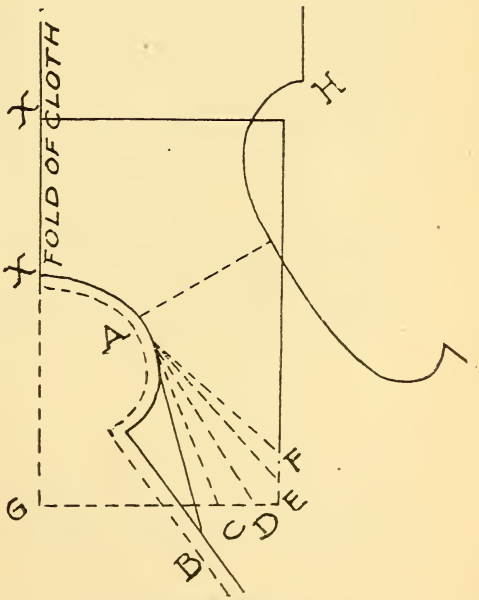


DIAGRAM 10

Determining the Roll

From the natural shoulder line, as at A, Diagram 10, mark down to B at the V point in front, which is 3 inches from the front of the neck. For a slight roll, draw a line from the shoulder point at A, to C. An increased roll may

be obtained by merely widening the angle, so from A to C, or D to F. You will notice how straight is the line from the back of the neck to F. The straighter you have this line, the more the collar will roll in the back.

Some rolling collars are just a straight piece of cloth, cut to the length of the size of the neck. The width at the back of the rolling collar, given in this illustration, is 14 inches across; but, when cutting the half, make your draft 7 inches from X to H, and draw a line from H to the point at the front from which you are working.

Work out on paper, various sizes with different shaped corners, excellent collar practice, and you will fast become expert at this highly important and fascinating part of blouse making.

CHAPTER VIII

CUTTING AND MAKING THE ONE-PIECE DRESS

When we talk about the "One-Piece Dress" we mean a garment all cut in one piece from the shoulder to the hem at the bottom. This style of garment may have close fitting lines like the Princess gown, or it may have straight or semi-fitting lines. It is a matter of choosing the lines that will be most becoming to the one who will wear the dress. The one-piece dress is most becoming to large figures as it gives long lines and can be made to detract from the appearance of stoutness. This dress may be made from heavy cloth for winter wear and from lighter material for summer.

Lining the Dress

When a one-piece dress is made from wash material it is not necessary to build it on a lining; a lining in a dress that is to be washed will make the ironing more difficult. When this dress is made from Woolens it is much more satisfactory if the waist is lined as it will not only wear better but the lining will keep the garment in position on the body. It is always necessary to line the waist of the evening gown and sometimes the skirt also.

The lining for the waist of a one-piece dress can be made out of strong net. A curtain net will be found to be stronger and wear much better than any of the finer Brussel Nets. China silk or lawn may also be satisfactorily used. A lining lawn can usually be purchased at the lining department of any Dry Goods Store.

How to Make the Lining

The lining should first be cut from a fitted foundation pattern. It should then be basted and tried on, as the fit of the finished garment depends altogether on how the lining fits.

It is very necessary that this lining be fitted to the body very carefully. Even though the pattern was altered to fit perfectly the net will stretch, making a careful fitting imperative. In making the net lining fit, it may be necessary to fold a plait all the way down the center back. Or perhaps the two darts at the back will have to be pinned deeper.

After the lining has been drawn tightly until it fits the body perfectly and the darts at the back sewed firmly, the under arm seam may be sewed with the sewing machine. Next put the hooks and eyes on to the hem in front.

How to Sew Hooks and Eyes on a Lining

Hooks must always be sewed on to the right side and eyes on the left. Sew the hooks back from the edge of the lining about a quarter of an inch; with the spacing between each, one and one-half inch. This will give sufficient strength to the lining.

Sew the eyes on the wrong side of the edge, with just enough of projections to catch the hooks. Then turn the edge of the lining over the eyes where the threads show.

The fullness in front may be gathered instead of being taken out in darts. If darts are used they may be sewed at the same time with the darts at the back. Having the fullness in front gathered will be more comfortable, especially for slender folks.

When the seams and darts are thus taken care of the belting must be measured and attached. Measure the belting having it one inch longer than the waist measurement. This inch is to allow for one-half inch hem at both ends of the belting to give strength where the hooks and eyes are sewed on. After the hooks and eyes are sewed on find the line for the center back by folding the belting.

The lining should open straight down the front. Mark with a pin the center back and folding the belting again find where the side seams should come and mark them with pins.

Next put the belting around the waist, then put the lining on, pinning it to the belting. Pin the side seams of the lining to the place marked for them on the belting and also pin the center back of the lining to the center back line of the belting.

The lining must be stretched down and made to fit snugly before it is pinned. After the center back and the side lines are pinned the lining may be stretched down and pinned here and there distributing the fullness in front evenly.

You may now sew the lining on to the belting by hand carefully removing all pins. Having left the shoulder seams basted, remove the bastings and, if it is necessary, stretch the lining by taking a deeper seam on the shoulders.

If the sleeves of the dress are to be attached to the lining it will be necessary to face the lining all around the armseye. Use a piece of the material about three or four inches deep for the facing. While the shoulder seams are open the lining may be spread flat upon the table and the facing cut to fit the armseye.

The facing is sewed in with the shoulder seam and can be sewed on to the lining by hand or with the sewing machine. When the sleeves are to be sewed into the lining it is necessary to have the lining project enough at the shoulder to allow for a seam. The lining is now ready for the dress.

How to Bone a Seam in the Lining

When the style of garment requires a heavy, strong lining and boning, the soft feather bone may be sewed on with the machine, resulting in a much stronger seam than was procured by the fancy stitches we formerly employed.

Always hold the bone slightly looser than the seam, or, to be more explicit, stretch the seam onto the bone. This will insure a nice, smooth waist line.

To Finish Seams on the Lining

Bind with a seam binding, or stitch flat in a French welt seam. Then after the seam has been sewed with the machine, trim off one side of it with the shears, and fold in the other edge of the seam, that is, the one not trimmed, over the one that has been trimmed, and baste down flat, completing the stitch with the machine.

When fitting a lining or blouse, never cut out the arm hole or neck, more than that allowed by your pattern. Snip the cloth a bit when it feels tight, and later, before attaching the collar or sleeve, trim out what is necessary.

Sewing a Shield Protector Into the Armseye

Sew in four places; just through the binding, but with care, lest the rubber is punctured. This would permit moisture to penetrate through to the gown.

Then sew the part that goes inside of the sleeve to the seam of the sleeve; the outside to the under arm seam of the blouse, and, the other two ends also to the seam of the sleeve, just stitching through the binding and seam of the sleeve.

Again a word of caution: Do not get the shield tighter

than the sleeve seam, or you will find you have made the armhole both tight and uncomfortable.

Sewing the Seams and Attaching the Dress

The side seams of the dress may now be sewed up and pressed. It may be necessary to clip the seams a few times at the waist line, allowing the seam to "Spring" and causing the dress to fit more perfectly at the waist line.

The seams of the skirt may be stayed and finished like any separate skirt. The hem may be turned and the placket finished as explained in the chapter on making skirts.

Baste the dress carefully onto the lining and baste the shoulder seam of the dress in with the shoulder seam of the lining, being careful to baste the shoulder seams as you had them after fitting the lining.

You will find that the dress, when it is finished, will be more satisfactory and wear better by being anchored to the lining at the shoulder seam and across the back of the neck. When the collar is attached to the dress the outside cloth and lining are sewed together. When the dress is attached to the lining in this way the belt at the waist line of the lining will help to hold the garment in position. This will also make the dress very comfortable as it will fit beautifully and the well-fitted lining will hold it perfectly in place. When the dress has been so far completed the side seams may be finished, after which the correct length at the bottom can be regulated.

Putting the Sleeve Into the Armseye

There are various ways to determine where the inside seam of the sleeve should be placed when putting the sleeve into the armseye. If the under arm seam of the garment comes as it should, in the center of the side of the body, then, 2¼ inches in front of the under arm seam will be the correct place for the inside seam of the sleeve. This is for an armseye of average size. If the armseye is very large it will be necessary to measure more than 2¼ inches in front of the under arm seam and if the armseye is very small measure less than 2¼ inches.

A very simple and yet very satisfactory method for putting the sleeve in correctly is to find the natural shoulder seam or where the natural shoulder seam should come, and measure one inch back of this seam. Hold the armseye at this point and find the corresponding point at the bottom of the armseye. This point will be the correct position for the inside seam of the sleeve.

The sleeve should always be from 2 to 2½ inches larger than the armseye. This amount of "fullness" should be distributed, part at the back and part at the front of the top of the shoulder but never on the top of the shoulder. See A-B, Diagram 3, in the chapter on making a Tailored Coat.

Sewing the Sleeves Into the Armseye

If the sleeves are sewed into the lining the armseye of the outside dress may be finished with a bias facing. The bias facing may be basted on and then stitched and turned so none of it shows. It may be turned leaving a little of it showing to form a piping.

If a cord is used to finish the armseye of the dress it is first covered with the bias facing. The facing is then sewed on and turned allowing the covered cord to show, and is sewed on by hand through the cord at the edge of the armseye. This cord cannot be sewed on with the machine. The finishing of the armseye is a matter of choice and also depends on the prevailing style.

If the outside dress has a natural armseye and the sleeve is to be sewed into the dress it must be attached to both cloth and lining and the stitches taken through both.

Building the Gown

A gown not cut in one piece but has the waist and skirt attached, must be proceeded with a little differently than was the case with the dress hanging from the shoulders. A dress form will be of great assistance in building this gown. If one is not obtainable the one for whom the garment is being made must have the gown built upon her.

First measure the belting and make it the exact size of the waist measurement plus one inch. There must be one-half of an inch at each end of the belting to turn over making it stronger for the hooks and eyes.

Next find and mark the center back on the belting and also the two sides. These marks at the two sides are where the side seams of the garment should come on the belting.

Proceed to fit the lining as you did for the one-piece dress. When the lining has been fitted and attached to the belting, the outside of the waist part of the dress is next draped and arranged over the lining. Be sure the side seams of the waist are exactly in the center, not toward the front nor toward the back, but where the mark was

made on the belting. Sew the shoulder seams of the dress in with the shoulder seams of the lining and when the collar is put on the dress is sewed to the lining at the back of the neck.

Next pin the cloth carefully around the waist line, not stretching it too tight on the lining and baste the cloth and lining together at the armseye.

The skirt is put on next and if there are side seams in the skirt, they must meet the side seams of the waist. Pin the skirt so these seams correspond. Pin the center back of the skirt to meet the center back of the waist. If there are gathers in the skirt arrange them and pin them carefully. Two draw threads, half of an inch apart will help hold the gathers in place while the skirt is being sewed onto the waist.

Be sure the line for center front is exactly where it should be and pin the skirt securely onto the waist. The gown is then taken off and the skirt and waist is sewed to the belting, sewing through the four thicknesses, the skirt, the waist, the lining and the belting.

The raw edge of the skirt above the waist line may be turned under before the skirt is sewed to the waist, or it may be finished with a piece of seam binding. Lay the binding on flat and sew it on by hand. This will make a neat finish.

An outside belt or crushed girdle will complete this gown.

Whether a belt or a girdle is used will depend on the style of the garment.

The placket in the skirt will be finished like the placket in any separate skirt. *(See Chapter on Making Skirts.)*

The lining opens down the center front. If the placket closing comes to the left it will be necessary to have the skirt, from the center front to the closing, separate from the belting. Finish this part of the skirt with a binding and attach it to the belting with snap fasteners or hooks and eyes.

Where the outside part of the bodice will open depends on the style of the garment. After the skirt is attached to the waist the hem at the bottom may be regulated. The sleeves are put in like the sleeves in any dress. *(For instructions in designing and putting on collars see the Chapter on Blouses).*

A Crushed Girdle

A crushed girdle is always made from a bias piece of material and may be cut six inches wide, or more, according to the size and shape of the individual.

A large shortwaisted figure must have a narrow crushed girdle while a tall slender person can wear a wider one. One should be sure the girdle chosen is a becoming one as the girdle can spoil the whole effect of the gown. A girdle can be crushed or draped becomingly to most figures.

Finish the closing at the side with sash ends or tabs. This will help to relieve the stiff look that so often spoils the artistic effect. When the girdle is finished it is tacked on to the gown.

Marking the Finished Length

The finished length cannot be regulated until the skirt is attached securely and permanently to the waist part of the gown or to the belting if a separate skirt. When the skirt is finally attached the length at the bottom may be regulated with the yard stick. *(See page 69.)*

MAKING SLEEVES

When Bishop sleeves are made out of sheer material such as crepes, voiles, etc., it is necessary to French seam the length seams. *(For French seams see Chapter on Stitches).*

Preparing the Sleeve for the Cuff

When the cuff is to be hemstitched gather the sleeve in the usual way and put in the gathering thread by using a small running stitch. Draw the fullness of the sleeve into the size of the cuff. Have more fullness on the top of the arm than on the under part. Sew the cuff on using a small running stitch and the hemstitching will do the rest.

When a Cuff Should be Sewed on by Hand

If the blouse is made out of a good quality of material and is to be washed, I would advise sewing the cuff on by hand and binding the seam on the wrong side.

Sewing the Cuff on a Garment of Wool or Silk

The cuff may be made to fit over the hand or if a closer fitting cuff is desired snap fasteners or hooks and eyes may be used.

First, prepare the cuff by making it double, facing it or hemming all edges.

If buttons are to be used for trimming and the cuff is narrow, buttons may be used in place of snap fasteners or hooks and eyes.

Gather the sleeve to fit the cuff and sew a binding on the edge of the gathered sleeve. Use a piece of the cloth, about 1½ inches wide for the binding.

When the gathers are arranged and before the binding is put on, be sure most of the fullness is on the upper part of the sleeve and not on the under.

When attaching the cuff find the center and pin the center of the cuff to the binding at the inside seam of the sleeve. Sew the cuff to the binding by using a slip stitch. Follow these instructions when attaching the cuff to the sleeve and you will find it an easy way and when the garment is finished the cuff will look well put on.

If you were going to cut the cuff to actual measurement it will be necessary to measure the arm.

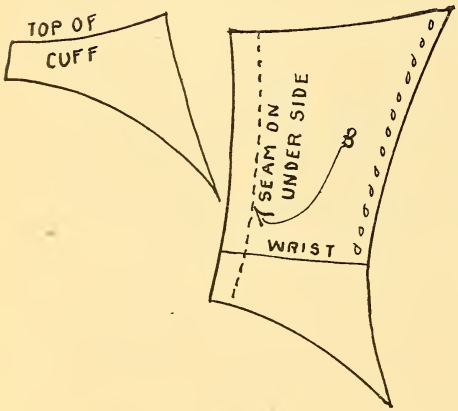


DIAGRAM 1

Measure first where the cuff is going on the arm. It may be just below the elbow or it may be half way between the elbow and the waist.

Next measure the size of the wrist and also the length of the cuff.

Cut the cuff out of paper first, allowing for seams, and try it on the arm.

The cuff must have room enough to slip easily up and down on the arm when one is reaching. Just a suggestion is given in Diagram 1.

The dotted line marked "B" shows the under part of the cuff to be narrower than the upper, bringing the seam in the right place on the arm.

Finishing a Close Fitting Dress Sleeve

This sleeve may have a dart to the elbow or it may be a two-piece sleeve. If it is made of sheer material the seams will have to be French seamed.

Baste up the inside seam first, starting at the top and basting to the wrist. Then baste the elbow seams from the bottom up. In the instructions on altering the pattern for a sleeve with a dart to the elbow, the necessity of having the upper sleeve one-half inch longer at the wrist than the under part of the sleeve was explained. *(See Diagram 7 in the Chapter on "Altering a Sleeve Pattern").*

This half of an inch is for "fullness" at the elbow, half above and half below the elbow. *(See E. E. Diagram 7.)* When basting the elbow seam it is necessary to begin at the bottom and distribute this fullness at the elbow. This one-half inch of cloth must not be allowed to pucker or form gathers at the elbow, but is held full onto the under part of the sleeve giving room for the elbow and making a comfortable sleeve. Try the sleeve on after it is basted. Sew the inside seam on the machine.

It is often necessary to clip the inside seam to cause it to fit well and give an easy graceful look to the sleeve from the right side. The seam is not clipped straight but the slash is made bias and is clipped from the edge to near the stitching. Be careful not to clip the stitching.

Overcast or bind this seam. Sew and overcast or bind the elbow seam.

A piece of bias binding at the wrist will prepare the sleeve for the cuff.

This style of sleeve may be finished with a small turned back cuff or it may have a flared cuff projecting over the hand. A cuff that tapers over the hand, having long points at the back will look especially well on the short thick arm.

CHAPTER IX

CUTTING AND MAKING THE TAILORED SUIT

DIAGRAM 1

We are to consider first the regulation tailored suit coat and the instructions given will apply to the coat illustrated in Diagram 1. First, the measurements of the one for whom the suit is being made should be taken carefully. *(See Chapter on Measurements.)*

The measurements should then be applied to the pattern and the pattern altered to fit the individual. All measurements are applied to the pattern as for any garment except the bust and waist measurements.

Measure and alter the pattern to your own length measurements; length under the arm; length of back; length of front; length of shoulder and around the armseye.

The armseye of a coat must be at least one inch larger than the measurement taken as the armseye for a suit coat must be larger than the armseye of a dress.

When the alterations have been made pin the pattern together with all seams on the outside and the seams pinned to allow all the seam allowance given on the pattern and shown by the perforated lines.

Try the pattern on.

It is hardly possible to alter a suit coat pattern to fit perfectly without making alterations after the pattern has been tried on.

The coat must be balanced perfectly. It is also very necessary that the pattern fits without a bulge over the

shoulder blades at the armseye. See that it fits smoothly and perfectly across the chest at the armseye.

It may be necessary to fold plaits in the pattern at either the back or the front, or both, between the shoulder and the bust line.

Make any necessary alterations in the pattern while it is on the individual and be sure it is plainly marked before unpinning it.

Mark all seams and alterations with pencil.

Do not be afraid to pencil mark the pattern and let me assure you that it is better to spoil several patterns than to spoil the cloth. It is not difficult to make a beautiful tailored suit provided you cut it right and this can only be accomplished by working with the pattern. Decide on the length you want the coat and also make the pattern confirm to the desired width at the bottom.

Before the coat is cut from the cloth be sure the material is sponged and shrunk.

Special attention must also be given to the wrong side and the right side of the cloth; be sure which is which. The inside of the folded cloth as it comes from the store is usually the right side. Also be certain of the up and down or the grain of the cloth. I have known experienced home dressmakers to make a mistake and cut the garment with part having the nap running up and part with the nap running down. This, of course, was with cloth that was hard to distinguish. Smooth the hand over the right side of the material. The nap running up will feel rough while the smooth feeling will show the nap running down as it should.

Placing the Pattern on the Cloth

The front section of the pattern is placed on the straight edge of the cloth and pinned carefully. The back section of the pattern is also placed on the straight line of the material. If there is a panel back the center back of the pattern is placed on a fold of the cloth.

The side front section of the pattern and the side back section of the pattern must be placed on the cloth carefully as the grain of the cloth must run on a perfect line. (See

Diagram 4, and notice the line marked "Straight Line" on the side front and side back sections.)

Also place the waist line of the pattern on the "across grain" of the cloth. By "across grain" we mean the woof. The lengthwise threads of the cloth are the warp and the threads crossing the warp are the woof. The waist line is therefore placed on the threads called the woof.

Pin all of the pattern on the cloth before cutting any part of the garment. The under collar is placed on a true bias while the upper collar is placed on the across grain of the goods. The sleeves are placed so the center back of the sleeve, from the shoulder to the elbow, comes on the lengthwise grain of the cloth.

When cutting out the garment it is best to cut the skirt first as the sections of the skirt are the largest and often, where there is no "up or down" to the cloth, the coat sections can be fitted in, making the cutting more economical.

Cutting the Cloth

Having pinned all the sections of the pattern onto the cloth, proceed to cut the garment out carefully leaving all the pattern pinned to the cloth until all seams, waist line, bust line, hem, yokes, pockets, etc., are all marked with tailor tacks. (for tailor tacks see Chapter on Stitches).

Marking With Tailor Tacks

The tailor tacks are put in through the paper pattern and the two thicknesses of cloth. Take the stitches following the outline marked on the pattern and when the threads are clipped the pattern can be removed and both sides of the cloth will have been marked alike and are ready for basting. There is no other way to get the garment perfectly together.

Putting in Canvas

When the cloth for the coat has been carefully cut as outlined, proceed to cut the canvas. It is always best to select a good quality of tailors linen canvas. Whether the coat will hold its shape or not depends on the quality of canvas. This canvas is to support the neck, shape the lapel, hold the front of the coat in shape and strengthen the armseye.

The canvas *must* be shrunken before it is cut. Lay it, folded just at it comes from the store, in a pan of cold water and leave it for two hours. Take it out and lay it over the clothes line until nearly dry. It can then be pressed with a warm iron. The canvas is always cut on the same grain as the cloth which is lengthwise.

The Front Section

Cut the canvas the full size of the front section. See Diagram 2, showing the canvas covering the front section.

Side Front Section

The canvas for the side front section is cut as shown by Diagram 2. The canvas should be 2½ inches deep under the armseye, and be 2 inches wide at the bottom.

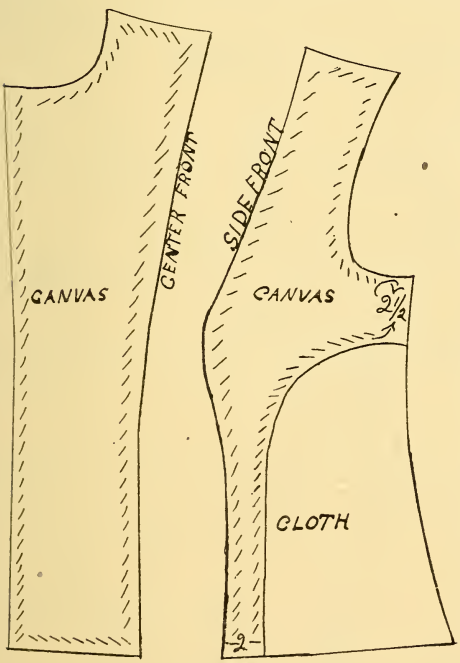


DIAGRAM 2

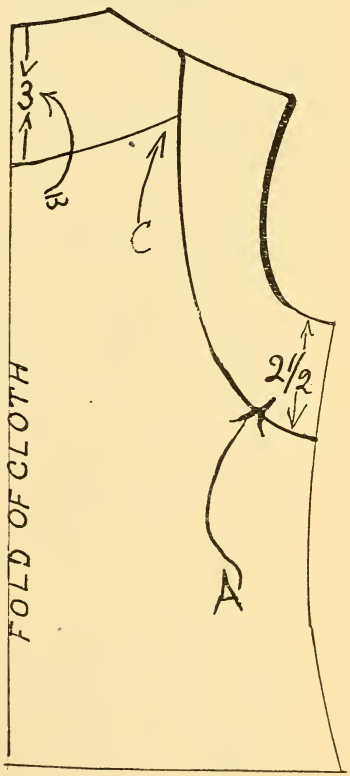


DIAGRAM 3

Back Sections

The canvas is cut for the back of the coat as shown by Diagram 3. When the back of the coat is in two sections the seam is basted temporarily and the canvas is put in for

a try on. Afterward the seam may be sewed and pressed open and the canvas put in finally in the same way. The canvas across the back is three inches in depth at the center back *(See "B," Diagram 3.)*

The canvas around the armseye is 2½ inches deep under the arm to meet the canvas on the side front. *(See A, Diagram 3.)*

The canvas around the armseye is not attached to the canvas at the back of the neck. They are both separate, the canvas around the armseye lapping the canvas of the back of the neck at the shoulder. *(See C, Diagram 3.)*

The canvas is sewed in with the shoulder seams. *(See also Diagram 4, showing the canvas by dotted lines on all four sections).*

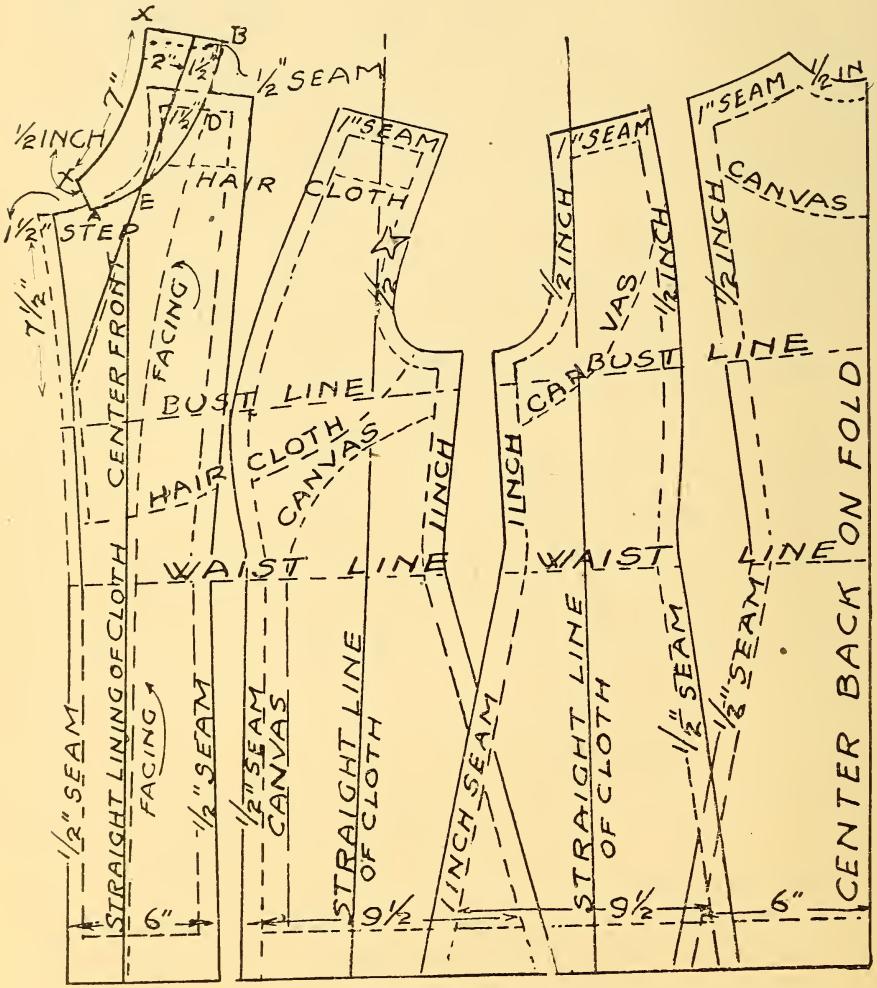


DIAGRAM 4

When the Front is in One Piece

The canvas for a coat that is not a regulation coat, but having the front in one piece, is cut as shown by Diagram 5.

The canvas for the back of any coat it cut as shown by Diagram 3.

When the garment is a full length coat, the canvas extends to the bottom and is also four inches wide. When a coat has a peplum, the canvas does not extend below the waist line.

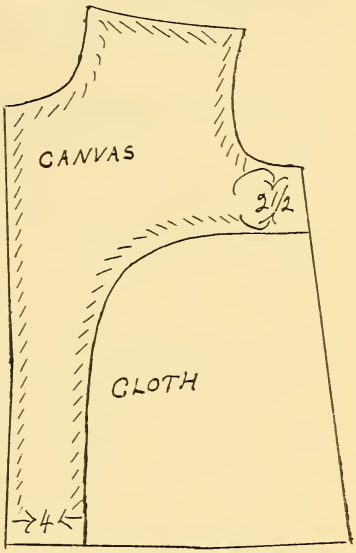


DIAGRAM 5

Basting the Cloth onto the Canvas

When the canvas has been prepared and cut as described in the foregoing instruction, the next thing is to baste the cloth onto it.

Do not make the mistake of basting the canvas onto the cloth. If you do, the cloth will be puckered and full in places and stretched in others.

Lay the canvas on the table with the cloth on top, and beginning at the top, baste down, smoothing the cloth with the left hand, and using the diagonal basting stitch. The cloth must be basted to the canvas securely, especially across the back and around the armseye.

The First Try-on

It is advisable to try the coat on now, before the seams are sewed with the sewing machine, and after the canvas is in. Even though the paper pattern fitted perfectly the cloth will often take a different position on the body because the cloth will stretch and the paper pattern will not. Therefore, it should be tried on in the baste and with the canvas in.

If alterations are necessary they must be made at this time.

Be sure the coat balances perfectly. It may be necessary to drop the front of the coat or lift the back. This was done in the pattern but sometimes the coat will need to be balanced as well.

Open the shoulder seams and cause the garment to hang properly. It is always best to have a good shoulder seam. If the coat has been lifted it may be necessary to trim out the armseye.

The coat may be made more from fitting or it may be attached permanently.

There are two ways of putting the canvas in the front of a lady's coat. The easiest way for the home dressmaker is to first baste the cloth onto the canvas and when sewing the seams, sew the canvas in with the seam; that is, sew the four thicknesses, the two of canvas and the two of cloth in the one seam. Remember, this is just for the front of the coat; the back is operated differently.

Another way used by many tailors, is to sew the seams in the cloth, for the front of the coat, and press them open or baste them down flat and stitch a welt seam, stitching on the right side. Sew the seams in the canvas and press them open and attach the seam of the canvas to the seam of the cloth, using a tacking stitch.

Hair Cloth

If hair cloth is used in the front of the coat, it must be cut as outlined in Diagram 4. See the dotted lines marked "hair cloth" in Diagram 4. The hair cloth must be cut crosswise to get the benefit of the stiff hair in the weave.

For a large full bust it will be necessary to cut a dart in the hair cloth at the seam of the canvas to make it fit smoothly on the canvas. Cut the dart and just lap the edges of the hair cloth.

The hair cloth is sewed onto the canvas, sometimes with the sewing machine, but more often by hand, using the diagonal basting stitch. The hair cloth is padded to the canvas before the canvas is attached finally to the coat.

If the hair cloth is put on with the sewing machine it is stitched around and around, beginning at the center and stitching in circles to the outer edge.

Binding the Hair Cloth

All the edges of the hair cloth must be covered with a strip of lining cut one inch wide. This is to keep the hair

from working through the lining. Binding the edges of the hair cloth will serve the same purpose.

The Back of the Coat

The canvas for the back of the coat is not sewed in with the length seams.

Sew the two back sections together and press the seam open. It may be necessary to clip the seam at the waist line if the garment is form fitting. Clip the seam here and there making the slash bias. If the garment is finished with welt seams, these seams will then be finished in the same way.

The canvas across the back of the neck is sewed in with the shoulder seam only and is not attached to the length seam.

The canvas around the armseye laps the canvas for the back of the neck at the shoulder and is also sewed in with the shoulder seam, and with the under arm seam. *(See Diagram 3.)*

The Roll of the Lapel

After the canvas is in, try the coat on to determine where the lapel should roll on the neck.

Always be very careful where you turn the roll of the lapel. If it is turned on a line with the neck, as shown by "A," Diagram 6, there will be no room for the stand of the collar and the coat will continually pull away from the neck.

The line upon which the lapel must roll is shown by "B," Diagram 6, and is about one inch in front of the neck line. This is very necessary if there is to be a good-looking line on the collar and lapel.

After the line for the lapel is found, and both lapels turned exactly the same, dampen and press the lapels in place with a hot iron. Press hard and the lapels will always stay in place.

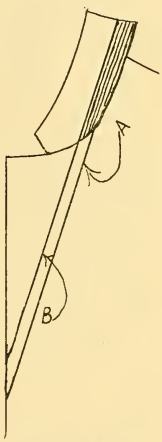


DIAGRAM 6

Padding the Lapel

This padding is performed with a succession of small stitches, through both canvas and cloth, to hold them together and keep the lapel in shape, as well as to prevent the canvas from slipping. For this purpose we use the small slanting stitch, similar to the diagonal basting stitch.

The large stitch is on the canvas, while the small one is put through just far enough to catch the cloth and hold the two together, as already stated. This is done from the canvas side. *(See Diagram 7.)* The stitches are put in rows about a quarter of an inch apart.

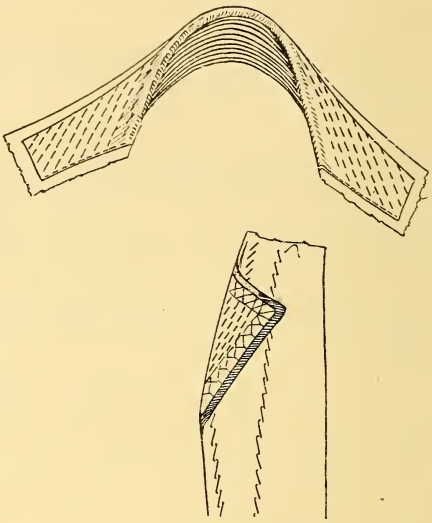


DIAGRAM 7

After first outlining the desired size and shape of the lapel with a lead pencil, and before padding, cut away the canvas, leaving the cloth to extend for a seam upon which to sew the facing. *(See lapel, Diagram 7.)*

Then take a flat linen tape ½ inch wide and baste it upon the edge of the canvas, and on the under side of the line where the lapel is turned. Sometimes it is necessary to hold the lapel full and the tape taut. This will be necessary sometimes to shape the front of the coat over the bust. First baste the tape on and then cross-stitch it. *(See Diagram 8.)*

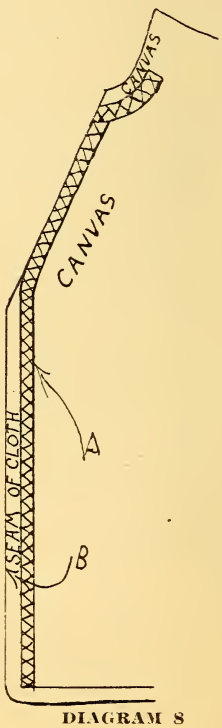


DIAGRAM 8

This diagram shows the inside of the coat with the tape cross-stitched on the under side of the lapel and on the edge where the lapel is turned. The tape, as shown by Diagram 8, extends part way on the neck.

This holds the bias at that place. Notice how the tape is turned at the top of the lapel and made to fit around the neck. The tape also is shown extending to the bottom of the coat.

This holds the coat in place, prevents the cloth from stretching and causes the coat to hang perfectly in front. "A" shows the tape cross-stitched at the edge of the canvas and "B" shows the seam of the cloth, from which the canvas has been trimmed away. It is to this seam of cloth that the facing is sewed.

The tape will hold the front of the coat firm and keep it from sagging. Before putting on the facing, however, press carefully.

Place the right side of the facing upon the right side of the coat, and baste it on carefully. Then sew with the machine, after which you will turn and baste on the edge of the facing; the same on the back edge.

Sew to the canvas with a large hemming stitch, and complete by sewing all the other seams in the coat, after which press the garment carefully. After the lapel is padded and the tape cross-stitched, you are ready for the under collar.

How to Cut an Under-Collar

Lay a piece of tissue paper over the neck of the coat the size of the collar, and commence by marking front "A" *(See Diagram 4)*. "A" is 1½ inches from the front of the lapel; this amount is allowed for the step and can be more or less, according to the prevailing style.

Next place a mark at the junction of the neck line and the straight line marked for the lapel; this is shown by "E" *(See Diagram 4)*. Then place a mark 1½ inches from the neck on the shoulder line; this is shown by "D" in the diagram. Now draw the neck line from "A," following the neck line of the coat to "E"; from "E" to "D," and from "D" continue up to "B." The length of this line, or the distance from "A" to "B," is determined by measuring the neck of the coat from the step "A" to the center back of the neck.

"B" is readily seen to be the center back of the collar. From "B" to the stand line is 1½ inches. This may be less or more, and is governed by the desired stand of the collar. From the stand line measure out 2 inches to "X." This is for the depth of the roll at the center back.

Now go back to "A" and draw a line 1½ inches to "X"; this is for the step. From "X" to "X" draw a line with a slight curve *(See Diagram 4.)* This will give you a collar that will fit the neck of the coat for which it is cut, perfectly.

A little practice will make this very easy. Allow for seams when cutting.

Any shaped lapel or collar may be substituted for this one.

Both canvas and cloth are cut decidedly bias. This, obviously, is to allow the stretching at the edges to shape to the neck of the coat. The stand at the back is stitched with the sewing machine, whereas the remainder is padded similar to the lapel; stitched in rows one-fourth of an inch apart, beginning at the machine stitching and going out to the edge of the canvas.

This canvas is to be cut off to the depth of the seam, upon which is sewed the upper cloth of the collar. The under collar is fastened to the body of the coat with a small cross-stitch. If the cloth is firm and does not ravel, the collar may be sewed on raw edged, which will result in a smooth, flat finish.

It is necessary that the back of the under collar have a slight curve, therefore cut the collar having a seam in the center of the back and cut it, not straight, but slightly curving in.

The canvas for the under collar is cut on the same grain as the goods, bias, and must be cut the same size and shape, also having a seam at the back. Sew the seam in the cloth and the canvas separately and lay the canvas on the wrong side of the cloth with the seams on the inside and fasten the seams together securely. The seams are therefore not apparent.

The cloth for the under collar must be padded onto the canvas, partly with sewing machine stitching, and partly with the small diagonal stitch with which the lapel was padded. See "X," Diagram 9, showing the machine stitching, and "O," showing the diagonal stitching.

The machine stitching as shown by "X," Diagram 9, is the "stand" of the collar and is the part that is attached to the neck of the coat.

The diagonal stitching shown by "O" is that part of the collar called the "roll" and is turned back over the stand.

The machine stitching is put in first, beginning, not at the edge and working toward the center, but beginning at the longest row of machine stitching and sewing back and forth, each succeeding row of stitching getting shorter, until the edge of the collar is reached.

Likewise the diagonal stitching is put in, beginning at the machine stitching and working toward the other edge

of the under collar. The machine stitching does not occupy half of the collar, but a little less than half, as the stand must be not quite as high as the roll that covers it, otherwise the stand of the collar would show on the finished coat. The machine stitching is therefore as deep as the collar is high. *(See Diagram 9.)*

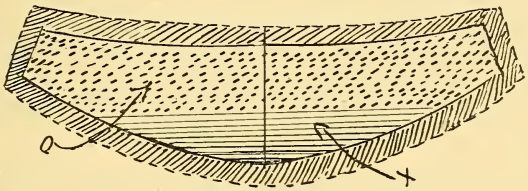


DIAGRAM 9

The Length of the Under-Collar

The under collar should not be cut until the neck of the coat fits perfectly. Then measure from the center back of the neck of the coat to where the lapel rolls.

This is half the length of the longest row of sewing machine stitching. The top row of sewing machine stitching should be on the line where the lapel turns. *(See Diagram 6.)*

Measuring from the center back on the neck of the coat to where the "step" comes on the lapel will give the length of the under collar, cut double. When the under collar is thus prepared it must be shaped to fit more perfectly the neck of the individual.

Shaping the Under-Collar

Diagram 9 shows the under collar with the machine stitching and the padding ready to be shaped with a hot iron. Place the collar flat on the pressing board with the canvas side up and the stand of the collar away from you. Moisten the whole surface of the collar with a wet sponge. Take the hot iron and press the stand side of the collar, stretching the edge both ways from the center as you proceed with the pressing.

When the stand side of the collar is dry, turn the other edge of the collar away from you and press and stretch the edge of this side of the collar in the same way until the collar is all dry.

When the collar is thus shaped fold it on the line of the longest inside machine stitching and the under collar will have the proper shape as shown by Diagram 7.

Attaching the Under-Collar

Before this collar was thus shaped, the canvas was cut off the depth of a seam as shown by the shaded lines in Diagram 9.

The under collar is now placed on the body of the coat. Turn the edge of the collar back like a hem and lay it flat onto the body of the coat. Baste it on carefully, beginning at the center back and working toward the lapel; first one side, then the other. Sew the under collar to the coat, using a small cross-stitch. This will be made very plain if a well-tailored coat is examined.

Cross-stitch the canvas of the lapel to the canvas of the collar and press it down and the coat is ready for the upper collar and facing.

Try the coat on to ascertain if the collar is shaped becomingly and is the proper width where it joins the lapel. Mark the canvas with a pencil while it is on the neck, making it the desired size and shape. The collar can then be trimmed, following the penciled lines.

Putting on the Facing

Before the tape for the lapel and the front of the coat was cross-stitched to the edge of the canvas, the canvas was cut away the depth of a seam.

Beginning at the step, the canvas was trimmed off all the way down the front and across the bottom as far as the facing extends.

The facing is laid onto the body of the coat with the right side of the facing next to the right side of the coat and the facing stitched to the coat, not through the canvas, but following the edge of the canvas.

Stitch from the top to the bottom and continue the stitching across the bottom to the edge of the facing. Turn the facing back to the inside of the coat, and, after turning the back edge of the facing in like a hem, sew to the canvas with a large hemming stitch.

When the canvas is trimmed off, the corners at the lapel and at the bottom of the coat must be rounded. I do not mean to cut it decidedly round, but just clip the sharp corners off and when the facing is turned back you will have neat square corners.

The Upper Collar

The upper collar must always be cut crosswise on the cloth, or, in other words, following the same grain as that of the coat. The cloth for the upper collar must be cut generously and a little larger than the under collar; it must never have a seam, but be cut in one piece.

Place the upper collar onto the lower collar with the right side of each laid together. Baste the two together carefully and sew with the machine, following the line of the canvas, but not sewing through the canvas. The upper collar is then turned over the under collar like any facing.

Where the upper collar and facing join, the edge of each is folded under and these folds are brought together evenly and basted. When they are finally joined together they are sewed by hand, taking a stitch first in the facing, then in the collar, and drawing the stitches tight, thus bringing the two edges together perfectly. Where the facing ends at the shoulder seam, the cloth of the upper collar is trimmed off and left raw-edged and hemmed down to the body of the coat. The lining covers this raw edge.

Finishing the Hem

The canvas is not turned up with the hem, but is cut off where the hem turns. Where the canvas is covered with the facing it extends to the bottom of the coat minus the seam, as has been explained.

When the hem is turned, baste a stay on the inside of the hem. This stay may be made from a piece of cambric, cut crosswise, and just as wide as the hem. Attach this stay to the edge of the hem with a running stitch and tack the hem to each seam of the coat. This will help to hold the hem in place when the lining is attached to it.

The hem must be pressed before the lining is put into the coat.

CHAPTER X

THE SUIT COAT SLEEVE

The sleeve for a Tailored suit must of necessity be closer fitting than the fuller Sport Coat or Top Coat Sleeve. There must be room for the action and natural curve of the arm, and yet, unlike the two-piece dress sleeve, for instance, which clings to the arm and follows its every movement, the tailored sleeve requires straighter lines, and attention must be given to have the right balance.

It must also be remembered that the under sleeve must be one-half inch longer than the upper sleeve *(See Altering the Sleeve Pattern, Chapter V).*

How to Baste and Make This Sleeve

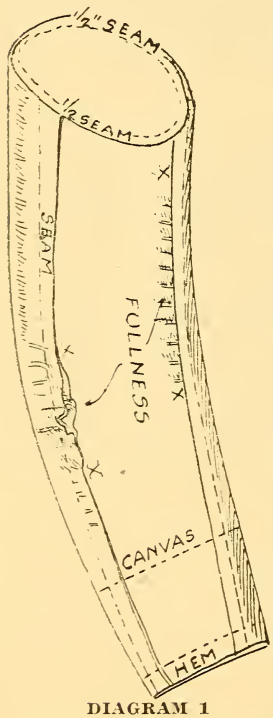


DIAGRAM 1

Proceed to baste the inside seam in the same manner as for the dress sleeve previously considered. Pin the under and upper sleeve parts together.

Commencing at the top, hold the half inch of fullness in the under part onto the upper part, between top and elbow, as clearly illustrated between X and X in Diagram 1. This fullness is necessary to shape the sleeve and make it hang properly. Moreover, this is only done in a coat sleeve.

This completed, sew the seam, and, after dampening slightly with a wet sponge, press the seam open with a hot iron. *(See "B," Diagram 2, showing the seam pressed open and clipped.)*

When sewing the front seam, and especially if you are using a sewing machine, stitch the seam so that no gathers will appear. This may be done by stretching the seam when stitching so that the upper part will be stretched to the full length of the under part.

Now cut a piece of tailor's canvas, about 5 inches deep, and lay the sleeve flat upon the table, pinning the canvas

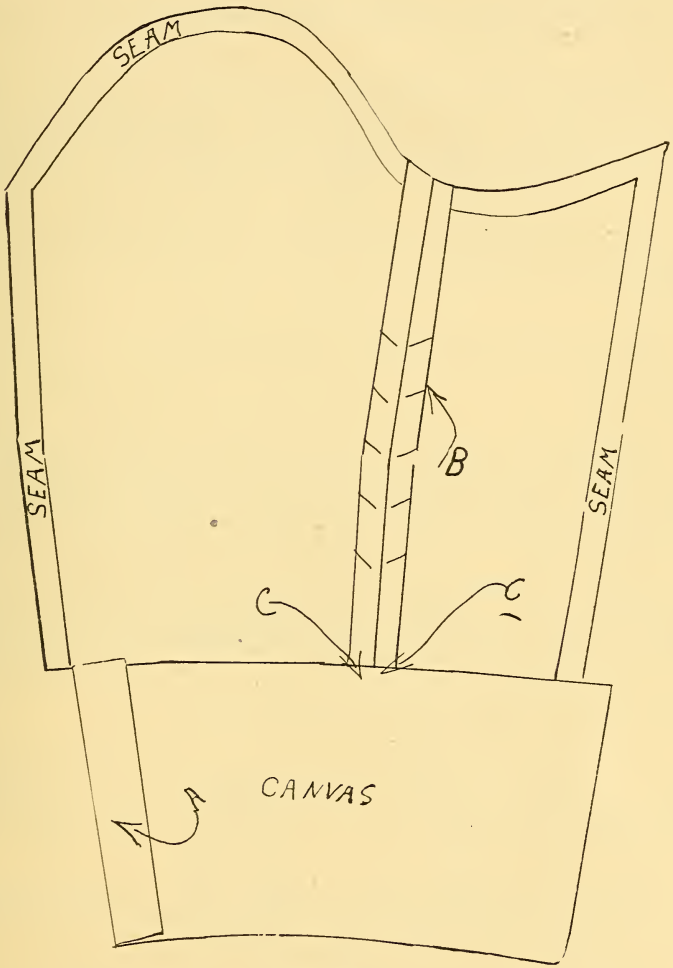


DIAGRAM 2

across the wrist. *(See Diagram 2.)* Diagram 2 shows a coat sleeve with the inside seam pressed open and clipped. *(See "B.")* The canvas is shown with the arrows marked "C" pointing to where the canvas is tacked to the inside seam to prevent it from working down after the sleeve is finished.

The letter "A" points to the upper lap on the top of the sleeve which is turned back. These laps are finished like a placket in a tailored skirt. *(See Plackets, Chapter VI.)*

Pin the outside seam from the wrist to within 1½ inches of the elbow, and likewise from the top down to 1½ inches of the elbow. This will give the 3 inches necessary to hold

in the fullness which must be provided at the elbow. Baste and sew. *(See Diagram 1.)*

There must be no puckers or gathers in the outside seam at the elbow; work the gathers out when stitching. This may be done by using a large pin to keep the presser foot on the machine from shoving the gathers, for this would not look well in a tailored sleeve. Press this seam open.

Turn and baste the wrist hem on the marked line, fastening down the edge of the hem to the canvas with a hemming stitch.

The sleeve is then ready for the lining.

The Lining

The sleeve lining is always cut the same size as the sleeve; but, when sewing the seam, just stitch inside of the basting, as it is necessary to have the lining a trifle smaller than the outside.

Baste the inside seam of the lining first, and then the back seam. Do not press the seam open, but lay the lining upon the press board with the upper side of the lining next to the board and with the seams up. Press the seams flat.

How to put the Sleeve Lining Into the Sleeve

The sleeve lining should always be put into the sleeves before the sleeve itself is sewed into the coat. Lay the sleeve inside out upon the table and the lining also inside out upon the sleeves.

NOTE: The sleeve is not inside the lining, but is separate, the lining on top. Pin the front seam of the sleeve and the front seam of the lining together.

Be cautioned against holding the lining tightly. If it is tighter than the outside you will find yourself in a dilemma when the sleeve is turned right side out.

Now pin the back seams together and sew both with a running stitch. By inserting the hand inside of the lining, draw the sleeve inside of the lining, turning the sleeve so that the right side of the lining will be on the outside. Turn in the lining at the wrist and baste to the hem of the sleeve.

Conclude the operation by re-inserting the hand inside of the sleeve and turning it right side out, after which you may run a basting thread around the sleeve about 5 inches from the top. This holds the lining in place while you are sewing the sleeve into the coat.

Where to Place the Front Seam of a Sleeve in an Armseye

The front seam of the sleeve is placed about 2¼ inches in front of the under arm seam; that is, for the average woman. This should be more or less, as the armseye is larger or smaller.

Indeed, a reliable method often used is that of holding the armseye from an inch back of the shoulder seam on a perfect bias. The point reached on the front of the coat is then the guide for the front of the sleeve.

Sleeves for sport coats, long coats, and, in fact, all top coats, must be cut larger than the suit coat sleeves. That is, all circumference measurements must be increased according to the size desired.

DIAGRAM 3

The sleeve for the coat must be from 2 to 2½ inches larger than the armseye, and this fullness carefully distributed as shown by "A" and "B" in Diagram 3.

There must not be even the suggestion of a pucker or gathers at the top of a coat sleeve. The coat is turned inside out and the sleeve sewed into the armseye from the inside. *(See "A," Diagram 4, showing the sleeve being basted from the inside.)*

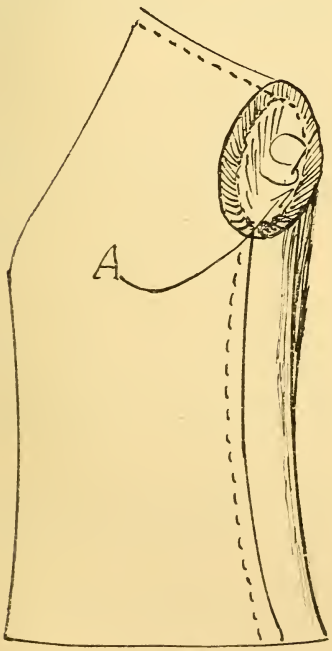


DIAGRAM 4

Having sewed the sleeve into the armseye of the coat and the seam pressed open, you are ready to insert the "roll" for the top of the sleeve. This roll is made from two or three thicknesses of sheet wadding and is cut oblong and folded lengthwise, making one edge straight while the other edge is curved.

This roll should be about six inches long. It is attached to the sleeve part of the armseye seam of the coat.

Baste the top of the sleeve lining to the armseye seam and sew it down by hand using a long running stitch. When the lining of the coat is put in, it is sewed onto the sleeve lining at the armseye. This gives a neat looking finish and also wears well.

When the coat is put on the arm will not rub the sleeve lining seam but will pass over a smooth surface causing the lining to wear longer.

Pressing

One of the greatest difficulties the Home-dressmaker experiences in pressing is in keeping the cloth from looking shiney and becoming marked. This is owing to the sponge cloth being pressed until it becomes dry. The iron should always be lifted from the sponge cloth while there is steam in the cloth of the garment being pressed.

It is this steam and the fact that the press cloth is not dry, that keeps the cloth from being shiney and marked and the seams from showing through.

If there are shiney spots or marks from pressing on the cloth, place a wet sponge cloth over the places and put a hot iron on the sponge cloth and take it off quickly. This is called "steaming." The shine, thread marks, or creases from former pressing, can all be removed by steaming.

A piece of unbleached muslin or a piece of tailors canvas makes a good sponge cloth.

When pressing the seam of a woolen garment always press the seam on the wrong side. Dampen the seam first with a wet sponge and use an iron hot enough to sizzle.

When the hem of a dress or skirt is being pressed, place the garment on the table inside out and place the sponge cloth on the wrong side of the hem. Dampen the sponge cloth with a wet sponge and press with a warm iron until the sponge cloth is nearly dry. Lift the sponge cloth off while there is steam in the garment and this will prevent the hem from looking shiney and marked.

Any part of a garment where there is canvas should be pressed on the canvas side.

It is almost necessary to have a hot iron handy at all times when making a tailored suit. Each part should be pressed as it is made. For instance, when the roll of the lapel is determined it should be pressed. This is also an instance where the garment is pressed on the canvas side. Each seam should be pressed as it is finished. The sleeve should be well pressed before it is finally sewed into the armseye. When the canvas of the under collar is attached to the canvas of the lapel it must be pressed.

When pressing on the canvas rub the canvas with a wet sponge and press until the canvas is dry.

Always use a thick sponge cloth on the right side of a garment, as a thick cloth holds the steam, and take the sponge cloth off while the steam is still in the garment.

A piece of tailors canvas is decidedly the best to use, for a sponge cloth, for the right side of a garment. Dampen the canvas with a sponge and press with a warm iron.

The armseye seam can be pressed by putting the end of the pressboard, or sleeveboard, into the armseye from the right side.

If you have no sleeve board and you are pressing seams in the sleeves, or any seam where it is not best to touch the cloth with the hot iron, a broom handle will be found to work very satisfactorily.

Making the Button Holes

First, decide on the number of buttons for the front of the coat. If individual taste or prevailing style selects three as the number they must be placed properly. It is not sufficient that the buttons be evenly spaced, the proper position for each button is equally important.

With the regulation lapel one of the three buttons must be placed on the waist line, one below the bust line and one above the bust line.

Never place one of the buttons right on the bust line, especially if the bust is prominent.

Always have one on the waist line so there will be an unbroken line around the waist.

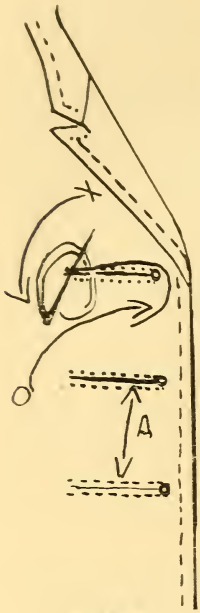


DIAGRAM 5

After the position of the buttons the next in importance are the spaces between each button; they must be the same. (*See "A," Diagram 5.)*

Having determined the position of the buttons and the space between them, the next in order is the size of the button hole.

Place the button on the place marked for it on the cloth and mark the diameter of the button. Now, mark each button hole exactly the same size.

It is important that the round hole in the outside edge of the button hole be, at least, ½ inch from the edge of the coat, or ½ inch back from the stitching if there is stitching showing at the edge of the coat. *(See Diagram 5.)*

Cutting the Button Hole

The round hole at the outside edge of a tailored button-hole is made with a button-hole punch. This button-hole punch is similar to an eyelet embroidery punch and can be obtained at any hardware store.

Before punching the hole or cutting the button-hole if the cloth is a loose weave, put in one row of sewing machine stitching each side of the mark for the diameter of the button. Make this stitching the length of the button-hole and cut in between this stitching. This will hold the cloth, canvas and facing together and will also keep the button-hole from ravelling.

Make the hole with the punch first, at the outer edge, and then cut the button-hole.

Sometimes overcasting the edges of the button-hole will be all that is necessary.

This tailored button-hole is finished with a cord called "guimp." The guimp is used on the edge of the button-hole. *(See "O," Diagram 5.)* Place the end of the cord between the two thicknesses of cloth at the inside end of the button-hole. Hold the cord evenly on the edge of the button-hole and take the button-hole stitches over the cord. The cord will make a strong button-hole. This is called the "Purl."

Begin to stitch at the inside end of the button-hole *(See "X," Diagram 5)* and stitch the cord first to the edge of the button-hole next to your left hand. Work out to the edge and continue around the punched hole and back to the inside end again.

To secure this end of the cord and make a neat finish at the inside end of the button-hole, a bar can be made. Take about two stitches across the end and wind the thread around these stitches doing so with the needle. This is not a button-hole stitch but just working the thread around the first two stitches and making it look like a cord.

Sewing on the Buttons

Buttons must not be stitched flat to the body of a tailored coat. The buttons must be sewed on leaving a shank between the button and the cloth.

To do this leave the thread long when sewing on the buttons; that is, do not pull the thread tight. When the button has been sewed on loosely, wrap the thread around and around the thread between the button and the cloth, thus forming the shank.

Never allow the stitches to show on the facing. Never, never sew the button on through the cloth and the facing. Sew through cloth and canvas but stop this side of the facing.

POCKETS

The first operation in the making of a pocket is exactly like the procedure for a bound button-hole. *(See Bound Button-holes, Chapter I.)*

The first thing to be done is to locate the position the pocket will occupy upon the garment; determine its size and shape and mark the outline on the right side of the cloth.

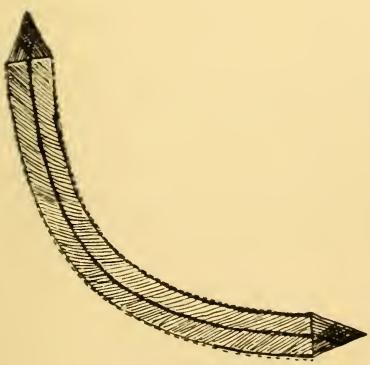


DIAGRAM 6

This pocket may be straight across, it may be made lengthwise, or it may be half-moon shape. *(See Diagram 6.)* The pocket may be shaped according to fancy. Whatever the shape they are all operated in the same way.

First, place the binding over the mark for the pocket with the right side of the binding next to the right side of the garment.

The material is usually called a facing when used in connection with pockets. It is called a binding when used in connection with the bound button-hole.

Mark the size and shape of the pocket on the facing and put in two rows of sewing machine stitching, one on each side of the mark for the pocket and about ⅛ of an inch apart, just as was done for the bound button-hole.

Next, cut the pocket following the mark and cutting through both facing and cloth. Do not cut to the ends of the mark, stop before the end is reached so as not to cut the stitching and make the corner just as was done for the bound button-hole. Turn the facing to the wrong side and baste the edges carefully.

The facing for the pocket, unlike the bound button-hole is not allowed to show from the right side. Pull the facing until it hardly shows but do not turn any of the body of the cloth with the facing.

The inside part of the pocket, or to be correct, the pocket itself, is in two pieces. The pocket may be any depth desired. Sew the front half of the pocket to the lower part of the facing.

By the front half of the pocket is meant that half of the inside that is toward the front. It is the lower half. Sew this half of the pocket to the lower edge of the facing from the inside.

Next stitch across the lower edge of the opening and pull the threads through and tie them on the inside at the ends of the pocket.

The other half of the inside of the pocket is next sewed on. This part of the pocket must have a piece of the material of the coat sewed across the top to keep the lining, (or whatever the material of which the pocket is made) from showing through the opening.

When this part of the pocket is thus prepared, baste it on to the wrong side of the coat with the piece of the material that has been sewed on next to the opening. This part of the pocket is basted to the facing above the opening. Stitch the last part on, stitching from the right side of the coat. This stitching also makes the finish across the top of the pocket.

Sew around the edges of the two inside parts of the pocket and the pocket is ready to be pressed. Arrow-heads worked at the ends of the pockets will give a good finish. *(See Diagram 6 showing arrow-heads at the ends of the pocket.)*

The Flap

A pocket with a flap like those in men's coats are made like the pocket just described with this exception: Just before the last half of the inside part of the pocket is basted to the facing above the opening, the flap is prepared and put in.

The flap is made by cutting a piece of the material on the same grain as the coat, and the same length as the pocket but allowing for a seam all around. This flap may be 2½ inches deep.

Another piece of cloth, the same size as the flap must be cut for a lining. This may be silk, satin or a piece of the lining of the coat.

Place the two right sides together, baste and sew with the sewing machine, down one side across the lower edge and up the other side. Turn the flap thus prepared right side out and press it with a warm iron. The flap is now ready to sew into the pocket. *(See Diagram 7.)*

DIAGRAM 7

This flap may be stitched with the machine, around the three edges, after it has been turned.

Examine a pocket that is well tailored.

The flap is now put in as follows: Place the edge of the flap that was not sewed (this is the upper edge) inside the slash made for the pocket and baste it to the upper edge of the slash before the last half of the inside part of the pocket is attached.

The machine stitching from the outside at the top of the opening for the pocket, is put in through the three thicknesses, the body of the coat, the flap and the inside part of the pocket.

The inside of the pocket can then be stitched along the edges of the two halves and the pocket is ready to be pressed.

AMOUNT OF CLOTH AND FINDINGS REQUIRED FOR A TAILORED SUIT

Cloth:

Four yards of 54-inch cloth will make a regulation tailored suit for an averaged size woman. Two and one-half yards 36-inch material will be required for the lining.

Findings

Canvas:

Two yards of tailors canvass will be necessary for this suit. This must be a soft, pliable linen canvass. It comes in the natural linen color or white.

Cambric:

One yard of cambric is needed for staying the seams.

Tape:

Two bolts of white linen tape one-half inch wide is necessary to stay front edges of the coat and also to stay the underside of the lapel.

Thread:

One spool of basting cotton No. 50, two spools of sewing silk, letter "A", one spool button-hole twist, letter "D".

Buttons:

Three large buttons for the front of the coat. A smaller size is used for trimming. Six will be enough if they are to be used for the sleeves only.

DRAPING GOWNS

The draping of gowns presents a large subject, there being such a variety of styles; and yet, when we consider them, we find they are all created from a foundation, and our foundation principles applied to one embraces all.

Our first study on this subject, however, will be: *Who can wear a draped gown and wear it becomingly?* Only a tall, graceful figure can wear an elaborately draped gown. One less fortunate possessing a short, stout figure, or one who is short and slender, must be contented with a slightly draped garment.

The one-piece gown that has a slight drape on the sides can be obtained by first cutting a foundation lining. This lining can be of some thin, sheer material, and may be to the waist line or a full length princess slip. After the lining has been cut and darts or seams basted in front and back, leaving the shoulder and under arm seam unjoined, place the front part of the lining flat upon the table and lay the cloth over it. Arrange the folds for the drapes where they come on the design, being reproduced, and pin in place carefully.

The fullness for a drape in the full length gown must be caught up from the bottom before the length of the gown has been ascertained. Next arrange the back in the same manner and then join the shoulder and under arm seams of your foundation.

With a little practice, using tissue paper, this line of work will become surprisingly easy and fascinating.

The Elaborate Drape may be accomplished easier, giving more artistic results, by first pinning the foundation lining onto a dress form, or onto the model for whom the gown is being constructed. Before cutting the length, or the size, out of the cloth, pin it carefully onto the lining, arrange and pin all the folds pertaining to the drapes and mark the size and length before taking it off the model. After marking the size and length, take it off the model and, placing it upon the table, cut it out. You will find it much easier to cut even lines when the gown is off the model and flat upon the table.

The Bodice Drape

Draping the bodice for an afternoon or evening gown is also done in a similar manner to the full length gown. First, cut the foundation lining, using some sheer material. Then place the cloth or lace, which ever it may be, over the

lining and arrange the folds according to the design being reproduced. Sometimes the length for the drape is allowed at the top, and at other times it is caught up from the waist line. Which ever way this is done, the designer may, with a little practice, become expert and find this part of the construction of gowns very enjoyable.

Draping a Skirt

Many of the draped skirts are very simple in the construction. The drape is just an extension allowed on the side seam; while others are set into the side seam in a manner similar to the cascade drape illustrated in Diagram 6. When an elaborate drape is desired, it may be easier and save time to drape it on the model for whom the skirt is intended.

The allowance for all such draping must be made at the top of the skirt, dropping the cloth down in graceful folds to conform with the design being reproduced or created. Before taking the skirt off the model, mark the desired length from the floor, using a rule, yard stick or skirt marker. Mark with chalk or pins and then run a basting thread on the marks to secure an even hem.

CHILDREN'S CLOTHES

I have been asked many times to conduct a course in Children's Dress-making. I have never been able to realize the necessity for doing so. The knowledge that enables one to make their own garmets, will, if applied to the making of children's clothing be just as effectual.

When one has succeeded in making a dress for a grown person there will be no trouble experienced in making a dress for a little girl.

The sleeves are made the same and put into the armseye in the same manner. The collar is attached the same. The seams are sewed and finished the same. Hems are turned and the facing is put on in the same way.

When you know how to make a tailored suit for yourself you know how to make one for your boy. A coat for a boy and a ladies' coat are constructed and tailored alike.

The canvas is cut and attached the same for both: The lapel and collar is prepared and finished in a like manner:

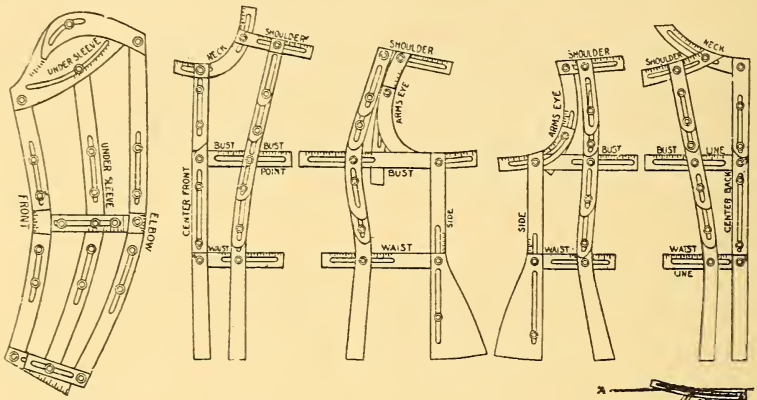
the pockets for the coat are made and finished like the pockets in a regular tailored suit.

The hip pockets for the trousers are made as described in the foregoing chapters. The pockets are not always made the same shape. Examine the pockets in a boy's suit and it will be easily apparent how they are operated.

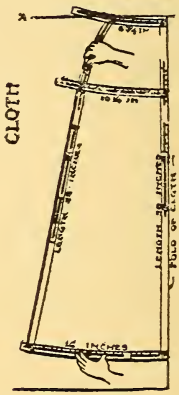
The Blackburn System of Dress Cutting and Designing

WITH

THE BLACKBURN ADJUSTABLE DRAFTING DEVICE



It is quicker, far more practical and covers more important features than any other adjustable drafting device or System of Drafting.



WHAT THEY SAY:

Blackburn's Studio,
310 Exchange Building,
Los Angeles, Calif.

June 8, 1917.

Dear Sir—During the past school year the Sewing Department of the Alhambra City High School has used the Blackburn System of Dress Cutting and Designing.

We expected good results from it, or we should never have introduced it, but the results we have secured have been far beyond my expectations. It is one of the most practical systems that I have ever seen and I am glad indeed to recommend it most highly.

Yours very truly,

FORREST V. ROUTT,
Principal Alhambra High School.

The Blackburn Co.

Dear Sirs—Simplicity and accuracy are the two words that best describe the Blackburn Adjustable Drafting Device. I have used it for some time, both to cut my own patterns and also in my business to design and cut gowns for others. I have found it indispensable in cutting accurately to measure.

With this system I was able, profitably, to open a dressmaking school of my own, and had no difficulty in teaching others designing and cutting. The students readily became adept at pattern cutting owing to the simplicity of the device.

Sincerely yours,

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Containing diagrams and illustrations, that comes with the Adjustable Drafting Device, is really a complete course in pattern cutting. Beginning with the first principles of designing, the beginner is taken, step by step, through the different stages until the ideal is realized and the novice has become an accomplished designer and cutter, and this with the least amount of effort.

This course is far more complete and comprehensive than could be secured at any resident school. It embraces a wealth of detail, obtainable in no other way and is written in such simple language, that any woman who can read, may easily understand.

Whatever may be your motive for seeking to learn the art of pattern cutting whether it be to make your own garments and thereby practice greater economy in the home; or, to enter the profession for a livelihood; or yet, to become enabled to teach it, as many dressmakers and others are successfully doing, and to whom we render all possible assistance—whichever it may be, you will find no other system giving the thorough, practical, dependable, useful—every-day instruction accompanying the Adjustable Device.

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